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CORRESPONDENCE

Outbursts of Fear.

Sir:

... Mr. C. E. Hewitt's purport of translating Hitler's "Hymns of Hate" (NEW OUTLOOK, December, 1934) is as much a conundrum to me as your publishing it. They are not "Hymns," rather "Outbursts of Fear." They are appeals to maddening, sensual and mentally inferior mobs that are deprived, due to vocational uselessness to serve humanity except by means of depravity and perversion.

The songs aim to incite principally against Jew and Communist. The percentage of Jews, compared with other creeds, in the communist parties (albeit that Karl Marx was a Jew) is so infinitesimal that no comparison can be drawn. Judaism obviously never taught rebellion and Jews look askance at a Jew who meddles in foreign "isms."

Yours sincerely,

O. M. FENICHEL.

Brooklyn, N. Y.

To Correspondent Fenichel many thanks for his retitling work, "Outbursts of Fear." The purpose inquired of, evident to Mr. Fenichel even as he puts the question, was to show that the strange doctrines of Hitlerism have been carried even into their songs.—ED.

—o—

An Orchid ... A Hint.

Sir:

Other recent correspondents to the contrary, NEW OUTLOOK is free from party control or prejudice. You hew to the line and let the chips fall where they may. You are not controlled by any party, gang, clan, class or interest or combination of interests. You are a rare bird since the death of the great Joseph Pulitzer. You are a voice crying in the wilderness warning the people of the danger ahead. Let a word be flung from the orator's tongue and a drop from the fearless pen. The nation is running blindly into the mouth of hell and the Americans of today will be cursed and damned forever by their descendants for many generations who must slave and sweat for the culpable negligence of their ancestors of today. Let them take warning if they will for very soon it will be too late.

PATRICK WRIGHT.

Custer, S. D.

—o—

Hoax?

Sir:

Quoting from "Men of Space" by Ugo Andres appearing in your magazine (NEW OUTLOOK, Sept., '34) and summarized in *Readers Digest*:

"... and the Kitty Hawk of the Rocket may be at any one of a dozen rocket proving grounds located in America and Europe today."

The above quotation appears in the last paragraph of the article as summarized, December, 1934, number.

In *Popular Aviation*, Chicago, the following quotation appears on page 301 of the November, 1934, number:

"Finally, on November 4, 1933, a rocket carrying Otto Fischer, ascended to an altitude of six miles from the Isle of Ruegen in the Baltic. . .

"The pilot and the rocket landed safely in separate parachutes within ten minutes after taking off. . . . He had really flown in a rocket."

Ugo Andres in NEW OUTLOOK infers that a successful rocket flight has not yet been made. Helen S. Waterhouse in *Popular Aviation* states very definitely that such a flight has been made.

If not too much trouble kindly inform me whether or not Mr. Andres is in error.

Very truly yours,

WILLIAM V. WINSLOW,
Department of Education,
City of North Tonawanda, N. Y.

In order to settle this point the editors submitted Mr. Winslow's quandary to G. Edward Pendray, president of the American Rocket Society, who replies as follows:

The yarn about the rocket flight of Otto Fischer on November 4, 1933, is a curious one. I first saw it in a New York newspaper, and immediately attempted to check up on it by writing to rocket experimenters abroad who serve as my correspondents in that neighborhood. None of these experimenters had ever heard of Otto Fischer, neither did they know of the shot or believe that it had taken place.

Other investigation seems to indicate that this story first appeared in a London newspaper as a feature story. News agencies picked it up from that source and sent it to this country. It was also reprinted widely in German and other European newspapers.

In the opinion of Willy Ley, who is probably the best informed man in Europe on rocket experiments, the famous Fischer flight was a hoax. Letters addressed to Fischer evoked no reply.

From internal evidence also the story appears to be a phony. What aroused my suspicions first, aside from the improbability of a rocket capable of carrying a man at this stage of rocketry, was the science-fiction character of the yarn and especially the quotations attributed to Fischer, who described his sensations during the flight

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in language strongly reminiscent of the stories often met with in pulp paper magazines.

I believe that the information in the article in *Popular Aviation* came from newspaper stories which appeared in this country. I think you may be safe therefore in informing the Department of Education of the City of North Tonawanda, New York, that much as we regret it, nobody has as yet flown by rocket power with the exception of Fritz von Opel, who about 1929 attached some large powder-fuel rockets to a glider and succeeded in making a short flight until his fuel ran out. Aside from the fact of its novelty, this flight unfortunately meant nothing.

In the Backdoor

Sir:

It was with much interest that I read the article by Cedric Fowler entitled "We're in the ILO," in *NEW OUTLOOK*.

... I am sending you herewith a copy of my release in full. The statements contained therein are, of course, all true. What a commentary on legislative procedure under a dictatorial government; also, what a commentary on the public morality of those in high office who seek to direct the affairs of a once free and honest people!

Sincerely yours,

GEORGE HOLDEN TINKHAM,
Representative,
10th Dist., Massachusetts.

Pure Food

Sir:

"Winning a Government 'A'" in your December issue makes several questionable statements. Mr. Jamesen writes in an atmosphere of emotionalism often used to prevent intelligent thinking; he speaks of the Brain Trust's "diabolic haste to 'make over America,'" and of the last Pure Food and Drug Bill "in which Dr. Tugwell sought practically to rewrite the entire Constitution."

With the latter misleading remark, the author joins the ranks of patent medicine and cosmetic men, advertisers, radio and press that helped defeat this bill which was supported by the American Medical Association, the A. F. of L., and consumer groups throughout the nation. Those who drafted it attempted to do nothing unconstitutional, much less "to rewrite the entire Constitution"; powers similar to those it proposed have been delegated to the government in many acts such as the Federal Trade Commission Act.

The present custom of letting industry protect the consumer is a delightful one when viewed through Mr. Jamesen's rose-colored glasses. This philosophy, he writes, "has been highly satisfactory..." Without these glasses, however, the scene is less inviting, but it should be examined by every buyer interested in avoiding the poisons, harmful products and worthless frauds on sale. Authentic accounts of deaths from

lethal medicines and of dreadful illnesses caused by dangerous drugs are given in "100,000,000 Guinea Pigs," and the truth of this book has not been questioned by a single libel suit during more than twenty printings. The present Food and Drug Act could not remove these menaces from the market, and a stronger statute such as the proposed bill offered is greatly needed.

The Chamber of Horrors at Chicago's Century of Progress added fresh details to this sorry picture; one photograph showed how a cosmetic had eaten away both the eyes of a pretty Ohio girl, yet the present Food and Drug Act cannot forbid its sales. Consumers' Research bulletins constantly warn their 60,000 subscribers of the pitfalls set by modern advertising and salesmanship. Such facts are not seen through the rose-colored glasses of propagandists like Mr. Jamesen because it is profitable for business to conceal them.

In the interest of truth and honesty I challenge you to publish the above letter in full.

Yours very truly,

ALBERT V. FOWLER.

Syracuse, N. Y.

Unbiased critics of the defeated Tugwell Bill of a year ago pointed out that the proposed act sought by indirection such unconstitutional powers as control of the press and the usurpation by bureaucracy of powers vested by the Constitution in the courts. No such critics denied the value of bringing the Pure Foods and Drug Act of 1906 up to date.

As a cure for Correspondent Fowler's confusion a re-reading of Mr. Jamesen's "Winning a Government 'A,'" is recommended and in particular his words in defining his topic, Trade Standards: "Perhaps it should be made quite clear to the uninitiated right at this point that the certifying of trade quality by a series of government seals such as 'A,' 'B' and 'C' has nothing whatever to do with the purity of the product contained in the can. Regulations already exist for criminal punishment of those who may seek to preserve and dispense canned impure foods. The stupidity, if not the danger, of incorrectly thought out legislation becomes apparent when an impractical and unenforceable method of 'trade standards' as opposed to 'consumer standards' (pure food) is given basis in a criminal statute."—ED.

Townsend Plan

Sir:

The article appearing in the December issue of *NEW OUTLOOK* under the caption "Utopia on a Townsend Pension" written by Seth Axley bristles so with sarcasm and manifestations of ignorance of his subject, that did it not deal with so important a

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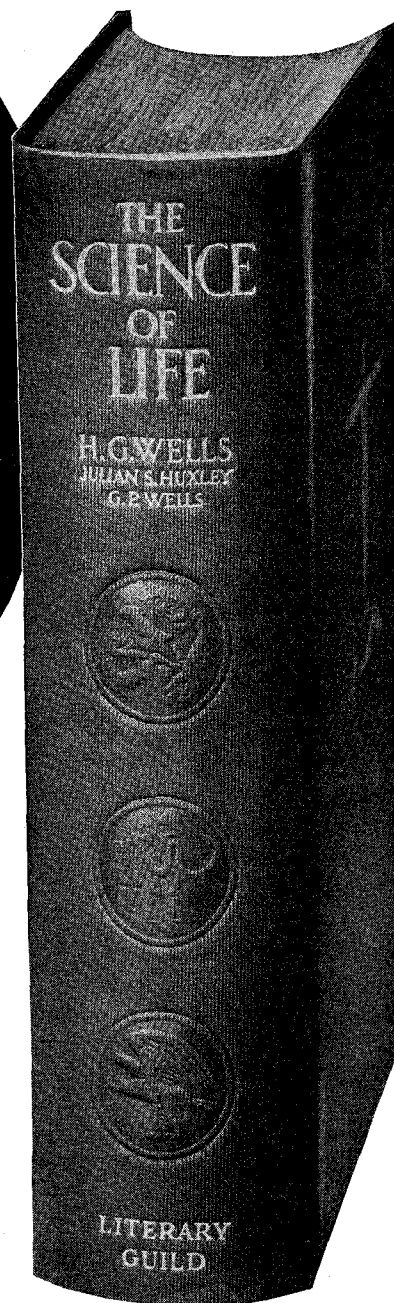
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subject it would be ignored by the thinking reader. It is plainly evident that the article was written without careful analysis of the Townsend Plan, and after belittling the Plan, the author offers nothing to accomplish what the Plan is designed to accomplish. . . . He harps on a Retail Sales Tax when, if he were up to the minute on this matter he would know that while the original intention was a “sales tax” this has since been changed to a “transaction tax.” If he will consult the 55th Statistical Abstract of the United States Government for the year 1933 he will discover that the “transactions” of which the government has record were in excess of 1,200 Billion, and that a tax of 2% on those “transactions” would finance the Townsend Plan. . . .

In writing of the \$1,600,000,000 which will be required to “start” the Townsend Plan in motion, he has utterly ignored the application of the principle of the “turn over” of capital and yet with the same pen he quotes the figures of the United States Chamber of Commerce which state that “every dollar spent in retail trade turns over at least ten times before it is permanently retired.” He then tries to convey the impression that the advocates of the Townsend Plan are wrong in calculating that the \$1,600,000,000 which would be spent by the “aged” would be turned over ten times before being retired. He ought to know that the probabilities are that it would be turned over more than ten times.

The author asks “Would production expand?” and then answers his own question by saying “In all probability it would shrink” and then adds—“To create 10 million spenders would pinch 100 million others.” But he does not say how it will pinch them and for the very good reason that he does not know. Another violent outburst of his ravings is shown by his declaration that “there would be no saving of the billions now being spent on unemployment.” And right here he reminds the reader, probably in the hope that he will paralyze him with apprehension, that “we are to raise 20 Billion a year.” He does not say a word about the 20 Billion being put right back into circulation. No, not a word about that because it might start the reader to thinking for himself. . . .

He further says “the Plan would not be self-supporting.” The tax would be an unbearable load and again he breaks out and says “Production would even decline.” This writer suggests that he produce figures to prove the first two statements and if he attempts to produce figures he will find it impossible to do so.

Then the author says that “the Townsend Plan is ‘built’ on the theory that prosperity can be restored by spending.” He has forgotten that the Press at one time was filled with the urge to spend. How does the author expect the wheels of industry to be started if not by a demand for the products of industry and the buying power to procure those products?

The crowning achievement in the author's frantic assumptions is disclosed in his statement that “those under 60 would not save.” He certainly insulted the intelligence of our people by that expression of opinion. He forgets that the inborn trait of the intelligent human being is to acquire, to own, to possess and to accumu-

late—he has not thought of that. He seems to think that those employed would spend right and left, looking forward to the time when they would be sixty and could retire. He evidently believes that all feel sure of reaching sixty and such being the case there would be no incentive to save. . . .

Cordially yours,

FRANK L. McWADE.

Rochester, N. Y.

A re-examination of “To Utopia on a Townsend Pension” shows that Mr. Axley actually did, on the very first page of his December contribution, take pains to present the terms of the Townsend Plan in the words of one of its own pamphlets obtained from the California headquarters, thus acknowledging with respect the presence of opposition on the platform with him.

The editors are interested to hear that Dr. Townsend has modified his original sales tax intention into a “tax on transactions”; but this, it would seem, remains only an incident to Mr. Axley's main objection which resents the imposition of any sort of tax that takes, for however short a time, more than one and a half billion dollars away from American taxpayers.

When the author says that the scheme to create ten million spenders would pinch a hundred million others, so far from being obscure, it seems pretty evident from his foregoing paragraphs that he refers to the straits to which taxpayers would be reduced to raise the required sum. After all, the money has to come originally from somewhere.

As to Dr. Townsend's basis for figuring the annual harvest of 20 billions required to support his plan, he himself has just been corresponding on the subject with Walter Lippmann, who points out that the Doctor has confused gross business and its money return, or the sum of all transactions in the United States, estimated by Townsend as \$1,208,000,000,000, and the gross national income which Lippmann places at short of 90 billions, or less than one-thirteenth of the former figure.

Mr. McWade, in common with other Townsend disciples, believes sincerely that spending will restore prosperity. Whether that is a fact or not, it must be kept in mind that there exists another equally sincere school of thought which believes that the dollar that returns to the spender through mere circulation, must have values added to it in passing to keep it intact at the end—in other words, that mere velocity of currency overturn is not enough.—Ed.

NEW OUTLOOK

"Who sees the trends
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Perspective

Old Noah Webster always said of this good derivative of the Latin word *Perspectiva* (is still saying it as a matter of fact in our own Unabridged) that it's a kind of visible scene, a mental view or prospect . . .

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Some of the many questions raised in this month's perspective upon tomorrow's news: "How Shall We Save," in the new day after the Depression? What is the status of one of our greatest entertainment businesses, as it faces a new, a brighter future? And now that the land is gone, the public domain vanished, where shall we go to learn new spheres of activity? Next there is a census of the strength and character of Corporal Hitler's many armies. There is also an inside glimpse of our disintegrating criminal population, their troubles in a world in which Repeal tried to make honest men of them. And then too there is a calm, dispassionate view upon the work and personalities of the experts who are training—the man of tomorrow.

At first glance a seeming hodge-podge? No more so than a closeup view of a whole world struggling toward tomorrow's goal. The right viewpoint, the right perspective, a cover-to-cover perusal, the Editors believe, will prove the correctness of this downright, didactic assertion.

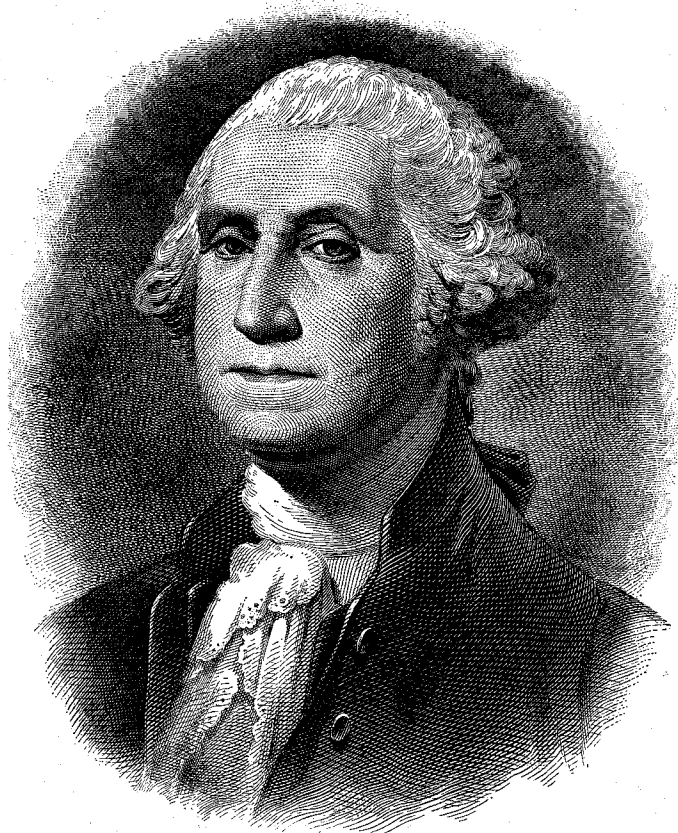
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NEW OUTLOOK

Editorial

THE MACHINE EMERGES

THE reward of disillusionment is arriving—tardily to be sure—but with tragic completeness for those reformers and dreamers who have wanted so to believe that the dangerous centralization of power in Washington was an ethereal spirit of Light and Goodness shining impartially upon all.

Now in the beginning of the third year of the Roosevelt Administration the last of that so tenaciously held sweet dream is demolished by an autocratic order refusing further Federal aid to the City of New York for one special project so long as one man, who has been so indiscreet as to remark in a political campaign that he did not believe that the New Deal is the complete answer to everything, remains connected with that project. Thus the Political Machine, which the realists knew was there all the time, emerges starkly from behind the Potomac Light and Goodness Corporation.

It is a rude awakening for the dreamers and we sympathize with them in their disillusionment. But if this were all the damage which has been done by this latest, crude Farleyism we would as a people somehow manage to survive. This, however, is not all that there is behind Order 129 from Mr. Ickes's office, that order which no one in Washington seems to care to explain.

In seeking to maintain the illusion of altruism as the keystone structure, the Administration has in its orgy of spending the people's money never ceased to stress that no commission or bureaucracy waste would be tolerated. This "great reform" was achieved by the simple trick of having no commission or bureaucracy control over public spending. It was all left in the hands of one man, an appointee of the President, who in turn is still Mr. Farley's favorite candidate in the coming 1936 electoral race.

The political machine, which the new, seemingly honest system of public fund disbursement runs, turns out favoritism at an astonishingly efficient rate. It is in all respects worse than the old-fashioned pork barrel which it replaces; and such a criticism can be made without justifying a rebuttal that it is a defense of the pork barrel. It is proof merely that there is need as never before for realism in studying the Washington show.

Without it many will be hurt. When the dreamers awaken, great will be the desire for retribution. The date for their rendezvous to exercise vengeance is fixed, however, and still far off. It is the duty of Congress to act in the interim, to reassert itself, to resume those functions which can prevent an entire nation from being run solely in the interests of a political machine.—F. W.

The World in Five Spheres

Press - Radio - Books - Stage and Screen

The Rise of Q & A

WHEN on the night of March 1, 1932, telephones on city desks of eastern seaboard newspapers began ringing (and thereafter they went on at frequent intervals ringing loudly, impatiently, for much of the remainder of that night) they gave the signal, with Greek-tragedy overtones, that the perfect newspaper story had broken. The Lindbergh baby had been kidnapped.

Studied casualness, as it does on such occasions, vanished from city rooms everywhere. A good deal of sense and sound reasoning went with it. As far as this particular perfect story was concerned those two qualities—sense and reason—remained away a long time. They were still missing when on a January morning nearly three years later the trial for murder of Richard Bruno Hauptmann opened in the Hunterdon County Courthouse at Flemington, N. J.

In search of a symbol upon which to pin this criticism of the American press we come to that adjunct of efficient city desk work—The Future Book—to which Stanley Walker, who has just transferred from the Desk of the *New York Herald Tribune* to the Desk of

Turn About Makes the Fairest Play

THE alliance, just completed, between the Actors Equity Association of Broadway and the Screen Actors Guild of Los Angeles, is not the only reason for remarking the close consanguinity of stage and screen. The excuse now is that they are paralleling each other in reflecting the public state of mind which, despite kidnapping sensations and jail breaks, is veering rapidly away from *hot cha* and crime stories to sober, conservative opinion, sick to death of experiments and heartily welcoming common sense in almost any form.

At first glance it would appear that Broadway lags with a hangover of the old ideas. Robert Sherwood's successful "*Petrified Forest*" is frankly a crime melodrama, and Noel Coward's "*Point Valaine*," presenting his good friends and true artists, the Lunts, in a story of smoldering, ominous passion, is sexier than anything ever attempted by the busted Mae West. But these are crime and sex with a difference: both interesting productions are submitted, not as in the days of the Nadir for mere sensation, but with conclusions

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Hearst's *New York Daily Mirror*, pays such high tribute in his book on the trade, "*City Editor*." The notation in the good book of futures was, of course, for a long time (until the arrest of Hauptmann) figurative, but it lived there symbolically as it lived in the minds of many conscientious newsmen as a concrete reminder-idea, "What a whale of a trial—if anyone is ever caught—this one will make!"

It became an *idée fixe* with newspaper men everywhere, unchanging and

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Crime on the Waves

WHEN former Police Commissioner John F. O'Ryan of New York City, prudently holding back his resignation two days for the occasion, stepped to a microphone and announced the arrest of Bruno Richard Hauptmann, he unloosed the first of a broadcast verbiage unparalleled before. Many months previously, radio and the press had fought and compromised their battle for priority of news dissemination. The decision had been, as such decisions often are, against the consumer, in the sense that the press monopoly of news remained unbroken. Before the settlement, news consumers within reach of a radio were finding that they could save the two or three cents required by waiting for their favorite commentator, who would tell them everything that was of any importance in the papers. The resulting economy to the public was costing the press thousands in lost circulation, and more, advertisers who buy newsprint space found their clientele growing indifferent to the printed word. They were turning away from the newspaper as an advertising medium, to concentrate on radio.

Something had to be done about the situation—and something was. Newspapers demanded that the radio cease anticipating their news. They threatened to stop the listing of radio pro-

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Title Trouble in the Book World

WHEN sensational news is lacking, some newspapers make a practice of carrying headlines which will stimulate interest that can't be evoked by colorless facts. A few weeks ago the evening papers carried headlines announcing that Hitler had been reported assassinated, and you had to read the news stories rather carefully to discover that in the opinion of the editors the reports, coming from Poland and Austria and other remote places, were highly doubtful, and that the chances were about a thousand to one Hitler *hadn't* been assassinated. The situation isn't quite so bad in the realm of books, but it is getting worse, and now and then we find titles like Raymond Postgate's "*How to Make a Revolution*"—the book itself being all

about how not to make a revolution—or like Joseph Wood Krutch's "*Was Europe a Success?*"—the book turning out to be a defense of liberal democracy. In "*The Economic Consequences of the New Deal*," by Benjamin Stolberg and Warren Jay Vinton (Harcourt Brace) this sort of title trouble involves both the authors and the readers in considerable confusion. Whatever else the book is, it emphatically isn't a study of the economic consequences of the New Deal, and its pretentious title merely has the effect of calling attention to its very great limitations. It is pungently phrased, it is dotted here and there with concise formulations and apt statistics, but it is so frail, so fragmentary, so brief,

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The Govt. Goes to Hollywood

by Thompson Price

The dilemma of the film industry which, despite threats of censorship and indictments for alleged monopoly, is still obliged to do business on a large scale in order to do business on a large scale.

A FEDERAL grand jury in St. Louis has just returned an indictment charging conspiracy in restraint of trade against several of the leading motion picture producers and distributors, and Hollywood, already suffering from a heavy church attack, has started another of those fits of jitters from which it has suffered at shortening intervals for the past twenty years.

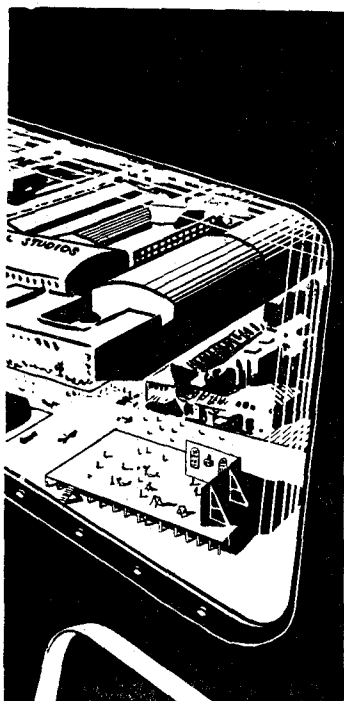
Like the biblical Job who had greatly feared that which ultimately befell him, the masters of the show on both East and West Coasts have long dreaded what an organized public may do to them if it ever realizes its own strength. For their peace of mind, however, the news may now be given exclusively in these pages that their diplomatic defenses, organized and conducted by the Will Hays Committee, remain strong enough to stave off even this attack which now includes a still wider probe by another Federal grand jury at Los Angeles.

Yes, they will be saved. But as a result of the rescue they will go on being unhappy in another way, and the output of quality pictures, at present so hopeful, will grow steadily worse.

To the general public which takes its movies as it finds them, the fear of Government investigation by the responsible heads of any large business, becomes a reason for suspecting that they cannot take it. Popular opinion is that if their hands are really clean they should have nothing to worry about, and, by and large, this is true; but in the case of the film men they are not trying to hide anything. Their

trouble is simply that outsiders have an opinion which differs from theirs, as to how their business should be run—and because the outsiders happen to be not only their customers but factors in the Government as well, with ultimate authority to decide the issue, they meet it in the approved strategical way of doing all they can to prevent the issue ever coming to a head. Sort of a delusion that they can keep on postponing it out of existence, or, following a popular plan, push it along for the next generation to worry about.

This explains the prime job of Will H. Hays, which is to block the crystallization of adverse public opinion, to stall alleged Government interference, Federal, State or Community. Hays, it may be said for the benefit of the generation growing up, was campaign manager and Postmaster General for the late President Harding. Since about 1922 he has been president of the association of the Motion Picture Producers and Distributors of America. Day and night he does all he can within the allowance of his place, to cooperate in programs for film improvement offered by Churches, schools, clubs and reputable persons everywhere, and to prove the industry's loyal citizenship by donating the screens of the nation to Government propaganda of many sorts. From the standpoint of the industry, Will Hays has done and is doing an excellent job; and those who pay him have shown their appreciation by raising his salary and reappointing him. They are likely to appoint him again when his contract expires, despite



the rumor that another Postmaster General, Jim Farley, with "an eye to the future, an ear to the ground," is gunning for his position.

The case for the Government and the public spirited groups in attacking the motion picture set-up may be stated simply. The films are demonstrably powerful in affecting the public, so the authorities assigned to protect our citizens at large have a clear right to insist that the influence shall be constructively used. This privilege belongs, of

course more specifically to Government; but while it may be argued that private groups have not so obvious a right to censorship because they are only self-appointed guardians of public welfare, they are justified in protesting when the film industry invades their own several fields with heretical teachings.

Public authorities, clergy, educators and other interested special associations whose representatives flood the Hays office with letters and personal calls, persist with requests that grow rapidly into protests and then into demands changing into threats and finally becoming combative acts, because the film industry, by word, intention and deed, is steadily forcing itself into the front rank of great social forces. This is true whether those behind the movement intend it to be so or not. The aroused crusaders consequently are not "meddling," as the motion picture men contend, but rather are opposing with all their might an influence that in their view has become a juggernaut rolling relentlessly down upon all humanity.

The Storm Dies Down

The latest attack of the church already has begun to subside. His Eminence, Patrick Cardinal Hayes, lately has expressed his gratification at the improved output while welcoming a group of new members into the Public Decency League. Other, more sensational news has crowded the matter off the front page, and apparently all that is left of it are proscription lists and a few scattered rumblings such as that about the middle of January from His Grace, the Archbishop of Canterbury. Soon the current Government attack will have dissipated, too. Hollywood and its Eastern offices will breathe sighs of relief. But what's the use? It will be only a truce, just like all the other supposed solutions. In two or three months the attacks will be begun even stronger, better organ-

ized and more bitter because of this latest frustration.

Just what is it that the motion picture industry is trying to protect? The industry's reply is that it is merely fighting to live. Then, what is there about its life that seems, from the violence of Respectability's incursions upon it, to be so hurtful to public welfare?

What the Public Wants

The explanation again is simple. Film producers jobbers and theatre managers are in business for reasons of profit, reasons as legitimate and proper as those which justify honest merchants in any other line. Motion picture executives have found that there is no profit in trying to present plays that the public does not want, and therefore have striven first to please, leaving to the theatre-goer who patronizes the offering, the responsibility for morality and taste. It being manifestly impossible to please everybody, however, the theatres have essayed to satisfy as many audiences as possible, or in other words, to attain the greatest pleasure for the greatest number as a logical way of achieving also the maximum profit. Execution of this plan has required national organization—even world wide operation. For one outstanding point, the huge sums required for the elaborate productions that the public seems to support best, must be obtained from small admittance fees, and those must be many.

The enormous sales network thus created, has given the industry extraordinary commercial power; but it has not been unmindful of the responsibility that goes with power. At the same time it quite naturally has sought to protect its expensive structure by conditioning those who live upon it. It has tried, among other things, to limit its dealings to retailers who are willing to bend their energies to the plan, for it is not merely selling service to the managers; it is making those men and women useful cogs in a machine from the operation of which they also profit. This is an explanation that has been insufficiently urged. Nevertheless, such discrimination against other managers who want the service without surrendering free direction of their own trade endeavors, has seemed sufficient to the Government for its preliminary indictments.

In short, grievous troubles of the film line apparently lie in its great scope, and back of that, ironically, in its earnest desire to please. Martyrs have grown out of less fertile backgrounds. The business constitutes a universal force profoundly affecting habits, opinions and grades of intelligence; hence it becomes a target for social guardians who dictate its forms of appeal instead of leaving these to the simple regulation of public approval or non-support. It was Mack Sennett ("Father Goose" to you) who used to say that the best censors in the world are Ma and Pa. Also, the business, necessarily covering so extended an area of service, is obliged, like the Government itself, to curtail some rights of the few for the advantage of the many; but each instance of this only brings Government

charges of monopoly. Which doesn't make sense.

The motion picture magnate will say earnestly and reasonably that he would much rather have a smaller business to conduct, insisting that he could earn as much and more for himself if that contraction were possible. A more compact set-up is correspondingly flexible, infinitely easier to conform with changing times, to re-finance, to reorganize. Any thinking business man will concede the truth of that. But the film executive, for reasons just sketched, can honestly see for his peculiar line, no other practicable plan of operation.

The Feeble Giant

The present report now goes on to say that the vastness of the industry not only provokes censorship and Government interference, but also accounts for numerous flop productions, many ill-paying theatres, inferior stories, dissatisfied authors, extravagant production costs, inflated salaries, union troubles, limitation of the average life of a star to five years, unemployment of the rank and file of the acting profession and, no doubt, too—let us be inclusive—the debasement of Broadway and the prostitution of the story magazine and book trades.

Here the film magnate, who thought perhaps that he had at last found a sympathetic shoulder upon which to shed his tears, will stand apart in the shock of one betrayed. His "my-industry-right-or-wrong" supporters will chorus, "sorehead!" But he may be assured that the report remains sympathetic to the end, and that the distasteful matters have been introduced only with the friendly thought of ameliorating his troubles. No person loves the theatre more genuinely than the writer of these lines.

The outraged film man will be so prompt to deny these extra, gratuitous charges without waiting for discussion, that it is as well to recognize at once his major claims of exception. He will say that the number of film failures is considerably reduced, and that the reason for improvement is that the business is so much better organized. There are fewer theatres, no doubt, owing to the Depression, which certainly was not confined to the playhouses; but a sizable lot of the remainder is doing a weekly business handsomely comparable with that of retail establishments in other lines.

As for stories being inferior, that's a manifest absurdity in view of the recent Hollywood output, superior as literature as for production values. Here's even Shakespeare, produced by Germany's expatriate *regisseur* Max Reinhardt. High production costs? Admitted. One must spend money to make money. Dissatisfied authors? Well, authors are always dissatisfied—look at Hecht and MacArthur.

Inflated salaries? Scrutinize the ten biggest box-office stars for the past year—Will Rogers, Clark Gable, Janet Gaynor, Wallace Beery, Mae West, Joan Crawford, Bing Crosby, Shirley Temple, Marie Dressler and Norma Shearer—they're worth every penny they have received; and then,

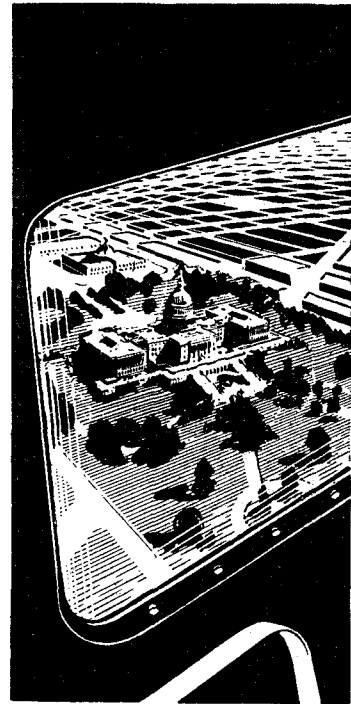
beside, remember that the average life of a film star is only five years—a fact that may be accounted for, incidentally, entirely by the fickleness of public taste. Union troubles? Unemployment? These merit only a shrug of the shoulders as not being peculiar to films. And as to the allegations about magazines and books and Broadway, those are too frivolous to notice. Let Broadway and the book trade mind their own babies.

But leaving those objections in abeyance for a moment, return to the subject of the vastness of the film distributing machine to see if it does not somewhere involve a fallacy. If the structure is a sound one, it would seem that it cannot so arouse the Government and the moral crusaders. They wouldn't have any provocation. The natural scheme of things doesn't work that way. But what is still more of an occasion for the film man's own inquiry is that the system does not fully accomplish what it is supposed to do. It reaches the public right enough; but it does not prove, in actual box office returns, that it affords audiences an unmitigated pleasure. In other words, the system never quite comes up to expectations.

It is a fact, moreover, that we have had a better grade of films when the business has been disorganized than when it has been demonstrating the best organization ideas of its backers. We had more photoplays of acknowledged merit in and about 1915 and 1917, and again from approximately 1930 to 1935, than in the long period between when efficiency experts were holding the reins tightly. The disruption of the machine during the past four or five years, was occasioned, of course, by the advent of the talking picture. This upset for a time all the preexisting ideas within the industry of operation.

Nature Makes Good

In both those golden periods the inclusive operating scheme had been so far swept aside that the independent producers and distributors, previously restricted, also found opportunities to do important work. Then, while the leaders were groping for new standards of box office success, natural law was able to assert itself more directly in product that the writers, directors, actors, cameramen and other technical experts had been able to evolve to the best of their several abilities, without addressing themselves to any arbitrary idea of what



the public wants. Which doesn't make sense, either.

The reader probably is wondering what all the shouting is about if pictures have improved in the period from 1930 to 1935. That means that they must be pretty good right now. And they are. They'd become even better if the fixers wouldn't try to interfere with natural evolution in the matter. The news is that they're almost certain to grow worse, starting now or maybe day before yesterday. The reason is that the big fellows are slowly but surely getting back their grip, and when they have it securely in fulfilment of their strangely specious plan, the grade of product will go down again. It will toboggan not because the film executives don't know any better—for despite the slurs so frequently uttered by those who do not or prefer not to verify what they say, there is plenty of artistic conscience in the industry—but because they will have determined once more the sort of photoplays that they can sell best. They have tried repeatedly presenting art, but the public had doggedly stayed away, leaving the experimenters to pay the costs. Never again!

Their fallacy is seen clearest in retrospect. Film men started their work not so many years ago, mainly in the larger cities. The theatres that they established soon became links in regional chains served by recognized film exchanges or jobbers. Now the most successful picture was that which made the most money over the chain; but it was essential, too, that each theatre should have its own fair share in the takings. This theoretically required that every attraction booked should succeed in every house in the chain. If any house was to lose, there was no point in having it at all. But these facts are only the premises of the fallacy.

It followed that to reach this desired, uniform success in many theatres, the appeal of the given attraction must be down to the level of intelligence of the audience in the poorest theatre of the chain, despite the fact that this handicapped more or less, sophisticated audiences in the better houses on the circuit. If the ring happened to be altogether in one stratum of public appreciation, the disadvantages of this arrangement would not be great.

Happy Days of Yore

For instance, in 1915, when figures in public favor were drawn from just the "key cities" of the country, and the outlying theatres took what films they could get, crumbs from the table, so to speak, the average of play quality set by the best sustained efforts of Griffith, Ince and Sennet under the old hallmark of Triangle, was remarkably high. But a little later, when the growing number of small town houses made them important enough for consideration in building future attractions,

there ensued a period of plots by formula, cheap melodramas and garish spectacles, all traditionally symptomatic of mob taste.

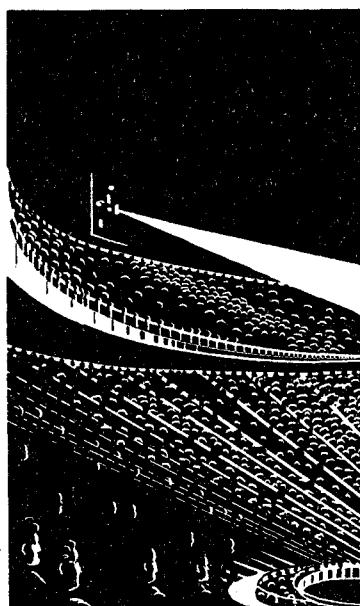
Diluting the Gravy

One has no difficulty in seeing how, as the circuits expanded to include more and more audiences, the story possibilities of any one geographical area were sacrificed as unimportant. An admitted play might claim for its locale Texas or the Northwest or China, for that matter, and its characters might speak with the proper dialect; but it generally no more smacked of the soil than a herring smells like a rose. The territorial subjects that brought fame to George W. Cable, John Fox, Jr., Mrs. Murfree, Joel Chandler Harris, Robert W. Service and Bret Harte, were avoided save as the basic plots embodied universal themes, and then all the really more important background material was stripped away.

In our native habit of mass production, acquired out of our economic experience over especially the past sixty years, we have thought rather exclusively of the greatest good for the greatest number. As a result the motion picture men provided, as part of the great industrial fabric, a play retailing system designed to serve, simultaneously, all persons in all places. At one and the same time it tried to please the four colors and the seven ages of men; and because no discrimination was intended, we find the representative individual at whom the product was aimed, one of those impossible persons who is at once tall and short, fat and thin, grave and serious, stupid and smart.

Statisticians whose figures have been quoted approvingly by no less a cautious person than Adolph Zukor, have found that this typical movie patron has a mentality of thirteen years of age or less. He is on what an educator would call about the junior high school level. When talkies came, the matter was checked again and the level was found to be slightly higher. The film people at that time, instead of guessing that their own close sailing had given natural law a chance to improve the attractions to the pleasure of theatre-goers, were inclined to congratulate themselves for having used beneficently the power of the screen. But it was not the maligned theatre-goer but the motion picture industrialists who had changed.

We have heard of the great heart of humanity, and there is no doubt that universal emotions stir some of the noblest sentiments in life. Plays founded on them command and deserve an international attention. But this is not to say that *all* that we should see in our theatres should be so fundamental, so "eternally true" that it should appeal simultaneously to Frenchmen, Germans, Ital-



ians, Englishmen and Americans and/or including the Scandinavian.

There is actually a lot of worthy thinking at the thirteen-year-old level. In encouragement of the citizen of tomorrow we surely want it to continue; but it seems considerably unfair to oblige all the rest of us to see and hear surrounding life through the eyes and ears of adolescence. If it is true that we should, then we ought to promote children of this age from the pupils' seats, and ourselves go to school to them.

Broad Strokes for the Broad View

Nevertheless, the approved play distributing system is as it is. First and foremost, its standard of play quality is necessarily just coarse effect—the kind of effect so frequently deplored in the tabloid newspapers. There is a feverish search for novelty and a pressure brought so terrifically to bear on novelty that new ideas are done to death before they fairly may be soon. The same is true of any idea which has been calculated well enough to “get over” consistently with the machine, because as soon as those in charge see one outstanding proof of success, they multiply the instances of it until the wide public is decidedly fed up.

There is so huge an expense in serving the identical play to thousands of theatres at one time that daring spirits among the creative artists employed in the studios are quickly cowed and suppressed. Experienced film producers are afraid to use any material that has not already proved itself in the national magazines or on Broadway. And the persistent thought of the movie theatre's output as fare just for thirteen-year-old minds, is what chiefly has given rise to the ugly specter of a national film censorship.

The truth of the situation is that there is no such person as the thirteen or fourteen-year-old child for whom all these studios, all these exchanges and all these theatres are alleged to exist. He is just a composite of many—an average—and a low average, because there are more lazy, ignorant, uneducated persons in the world than any other sort, each of them counting in the statistical tables for as much as one skilled philosopher. In other words, he is not even a normal thirteen or fourteen-year-old child; and he is, despite the references to him, an innocent party entirely.

This monstrous unseen child of the movie scheme is just a moron grownup who, strictly speaking, never did grow up—a thoroughly degenerate and unregenerate type—that is, judging by most of the entertainment provided for him in the less hectic days, raw sex, criminal violence and horseplay. He is, as one is very glad to realize, about as unrepresentative of America's self-respect as an American character in a London musical comedy.

Enough has been said to support the charge that the oversize distribution machine is responsible for inferior photoplays. Consider now its culpability in the matter of poor-paying theatres. When this phase was remarked, a while back, the writer had in mind the fall in receipts when the theatres are obliged to play these unsatisfactory attractions. That situation remains true; but it has an interesting corollary.

Just before the talkies came in and when the play machine was functioning regardless, the small town and village theatres were closing in great numbers. Investigators, studying the phenomenon, made the interesting discovery that while the number of cinemas in the United States had been much reduced, the total number of seats remained nearly the same. It meant that while the little fellows in the hinterland were going out of business, the weightier ones in the cities were building larger houses. The theatre-goers in the smaller places, scornful for some reason of their local entertainment fare, were taking advantage of their automobiles and good roads to visit metropolitan movie palaces.

Author dissatisfaction is not fully disposed of in saying that writers are denied their vested privilege of realizing their own creative efforts. There are the petulant Hollywood withdrawals of able men

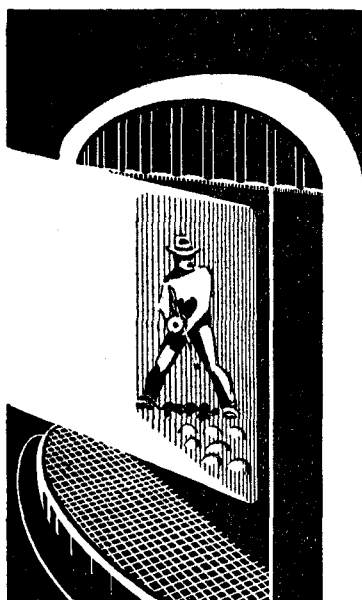
like Ben Hecht and Charles MacArthur. Michael Arlen flounced out of Los Angeles some time ago with loud reports. Channing Pollock did it in the dark ages of the movies, stating that he wouldn't write another film until he could find a producer who could pronounce the name of the industry in one syllable. But no. The real author dissatisfaction is of a less temperamental sort. It is a state of mind that comes because the author is fired.

The motion picture executive conceives of his scheme of making one play succeed in ten thousand theatres, so to speak, as a watertight proposition. When he sees that everything possible has been done to make it function through the selling end and desired results

still fail to materialize, he looks elsewhere for the trouble. One of the first possibilities that he encounters is that the stories are poor. So they probably are—in accordance with the low intelligence formula. Critics print their opinions to that effect, and the press clippings being ample justification to the producer who keeps his finger on the public pulse, he discharges the scenario department.

The Producer Cleans House

The new “creative” staff is given a reasonable period in which to make good; and while its members are trying to accommodate themselves to the odd repressive measures, unsatisfactory box office



reports continue to come in. The producer thereupon decides that the directors probably are incompetent, and in turn, he lets them out. So the tragicomedy goes on through department after department until the cycle is established and ready for another round.

The inflated salaries and the short screen lives of stars both result from the feverish search of the producers for reasons why features miss fire. A new face seems to "click" with the public and heavy bidding immediately starts for its owner's exclusive services. If the new arrival is picture wise, she knows that her chance of lasting in the big money class has a probable five-year limit. Naturally her price soars. So would yours if you had reason to think that all the big earnings of your life from your profession, had to reach you in the next five years.

Union troubles were the natural accompaniment of the nightmare grind that the industry has known for years in its effort to supply a steady stream of new films to the theatre chains. Unemployment of lesser actors has been intensified, of course, in the Depression; but the problem has been a familiar one since long before. It arises from a variety of causes, with the contribution of the huge play machine dominating. That the concentrated production has increased the total amount of work is a blessing far outweighed by the practice of rating a player's appearance and voice above his acting ability; and this has been brought about by the lowering of play quality already described and referable once more to the oversize system of distribution. The individual small actor, therefore, has very little opportunity to forge ahead on the strength of his artistic training, save in the more conspicuous ranks.

Baneful effect of the photoplay distributing system on the world of magazines and books may seem remote. However, it is at least interesting to know that conditions in that quarter have been revolutionized by the effort of authors to write stories that the movies will buy; and while some excellent work is being done irrespective of that, the bulk of the output has shown as a direct consequence, less good writing than there ought to be.

Little Man, What Now?

The figures on invested capital, numbers of theatres and studios involved, the total of persons employed plus those dependent on them, are so staggering even to one in the business that he dares not make any radical change. He finds that events are not proceeding as they should and he makes what seems to him a sweeping alteration by discharging a laboratory crew, or building another stage, or even kidding himself with the horrendous notion that he is deserting Hollywood by locating a production crew in New York.

But the fact is that in an industry of such magnitude, these acts are scarcely even gestures. The bravest executive there is cowed by his surroundings. The intensity of his fear is betrayed by, and is in direct proportion to, the number of plush car-

pets and amount of mahogany in his office. He will not change. That is why it is here recorded with such complete confidence that the films, their course interrupted by the gift of a loud-speaker and a Depression, are nevertheless heading toward still another proof of their own folly.

The worst of it is that the leaders know about it. But they won't admit the trouble. To meet it squarely would be like trying to wreck a thousand and one cities. So they quibble, beg off the Government, the clergy and the educators, run hither and yon patching up their boiler where it leaks, knowing all the time in their hearts that sooner or later they will have to be told the facts of life and do something about it.

A Cure for the Asking

But what should they do? . . . Well, they've been told quite a few times by close observers. W. W. Hodkinson was one volunteer guide who in the earlier years, by virtue of his popularity with exhibitors of the country, almost proved his point. Another was William Marston Seabury, brother of the more celebrated Judge Samuel Seabury; and he has written books upon it. The consensus of these men and others is that the motion picture industry should so contrive its distribution that it may supply pictures appropriate to audiences of varying intelligence levels and differing interests.

The recommendation commonly is referred to as the plan of Selective Audiences. This does not mean prescribing for every community a series of theatres, each catering to a specialized interest. It implies, rather, that the theatre in the given community should be able to obtain for its patrons fare that they will truly relish and that will be the very best of its particular sort. This will really be giving the public what it wants.

It will not mean producing a larger number of pictures; and the scheme will be so flexible that frequently there will come forth a film so universal in its appeal that it may be screened for all the groups alike. Production will come back within the reach of the independent who has the vision for only one picture and but a slender bankroll for financing it. Production costs will be lower because there will be less mob demand for the spectacular. There will be employment for actors and others now idle in places in addition to and other than Hollywood. There will be fewer attempts at censorship. Theatres will pay better and the "neighborhood house" will flourish.

There will be a veritable treasury of stories and plays that are now unsuitable, opened for use by an industry that often complains of a dearth of material. Salaries will be nominal because they will be regular and sustained over longer periods, and also because workers will be willing to regard the congeniality of their labors as part payment. Regular human beings are foolish that way. The higher type of photoplay criticism will develop. Theatregoing taste will improve. There will be less and probably nothing to fear from Government investigations into alleged celluloid monopolies.

(Continued on page 61)

Women of the Other Nation

by C. Hartley Grattan

Women and children represent two-thirds of our relief population. Mr. Grattan examines the plight of these dependents in that "nation" created by Relief.

A DISTINGUISHED Senator was recently heard to comment on the startling contrast between the condition of the general population, in spite of its troubles with reduced incomes and all, and the relief population. "It's like having two nations," he concluded, "one able to enjoy our civilization, the other, often intimately related to the first by blood and previous history, suddenly cut off from it. It's terribly confusing. It cannot go on. I wonder at the forbearance of those who are being deprived."

Two nations! A hundred years ago Benjamin Disraeli, Queen Victoria's spectacular Prime Minister, wrote a book about "two nations." He tried to show how a nation of poor and a nation of rich existed in England and raised many disturbing questions about that condition. No one answered those questions. Today we in the United States have them thrust on our attention once more—and more insistently than ever before. At the present time we have a vast overlying population which continues to exist much as it always has, perhaps with a little less income, fewer luxuries and smaller savings, but still with adequate food, clothing and shelter, some luxuries and some savings. Set apart from these we have a large unemployed population, a considerable proportion of which is still self-supporting and hoping for reemployment, and a group of 18,300,000 persons who are receiving relief—who have sunk into a state of destitution.

It is with this vast population that we are concerned here. It is a complex nation within the nation, an underlying population which thus far, in most places, has lived quietly, giving little trouble, making no organized protest about its condition. It is the "relief problem" but it is not primarily a problem of statistics and finance—it is first and foremost a *human* problem, which we cannot



much longer continue to ignore. So let us first try to get an idea of how many 18,300,000 people are. Take down any book giving population statistics and you will be startled to find that there are but twelve out of sixty-one sovereign nations with populations of over 18,300,000. Of the forty-nine countries with populations of less than 18,300,000 many are known to everybody and are frequently thought of as very considerable nations. So they are, but not in numerical terms. It is illuminating to realize that more persons are receiving relief in the United States than there are individuals in such well-known countries as Roumania (18,000,000), Mexico (16,500,000), Czechoslovakia (14,800,000), and Yugoslavia (14,000,000); over twice as many as in Belgium (8,000,000) and Hol-

land (7,920,000); about three times as many as in Sweden (6,140,000); and, to cut these comparisons short, almost seven times as many as in all of Norway (2,800,000). Clearly it is not in the least inaccurate to speak of the relief population of the United States as a great nation within a nation. To deal with it raised problems as large as, though different in character from, those faced by men who govern sovereign nations and think themselves harassed and overburdened.

Americans have a way of saying, upon the discovery of a bad situation, that it is hard enough for men to have to endure it but intolerable that women and children should have to suffer such conditions. Yet, being on relief, being a member of the relief nation, is quite as bad a situation as exists in the United States today.

If we separate all the women and children from the many individuals receiving relief in September, 1934, we get a picture that shows some rather startling but none the less entirely accurate statistics.

Women and children, it will first be observed, comprise as much as two thirds of the relief population.

Girls under 16	3,600,000
Boys under 16	4,086,000
Total children ..	<u>7,686,000</u>
Women 16-64	4,865,000
Women over 65	325,000
Total women ...	<u>5,190,000</u>
Grand total	<u>12,876,000</u>

Women and children, notice again, account for two thirds.

One outstanding reason for the presence of so many children on the relief rolls is the fact that large families are very common in the relief population, 70 per cent including three or more, over two fifths including from four to seven, which means that seventy out of every hundred families receiving relief have children and that forty out of every hundred have from two to five children. There were 4,070,000 families receiving relief in September, four fifths of which were unbroken, untouched by widowhood, divorce, separation, or any other similar disaster. They consisted of husband and wife only, or, as was true of the seven tenths mentioned above, husband, wife and children. This makes entirely clear, I hope, that the relief nation has a serious problem with regard to women and children.



What kind of homes are chiefly represented? In the cities, where three fifths of the relief people live, it is the low wage occupations that are followed by those who now find themselves in need of aid because of unemployment. About two thirds of the relief people ordinarily derive their support from unskilled and semi-skilled occupations; one fifth from skilled occupations; a slightly lesser portion from clerical work; and but tiny minorities from such relatively well-paid occupations as are classified as "proprietary" (small storekeepers, etc.) and "professional," a self-explanatory term.

Farmers on Relief

There are, too, a large number of farm homes. Fifty per cent of the farmers on relief own their own places, though this is far from implying that they own valuable properties, for most of them are marginal producers. They own less land, poorer land, have less livestock and live in poorer houses than their neighbors who are not on relief. The women and children of farm owners have, then, suffered from poverty even before driven to relief. Large numbers of the rural relief families ordinarily earn their livings by renting farms and, especially in the South, "share croppers" are on the rolls in large numbers. These two groups have, on the whole, a lower economic status than the owners. Finally we find in rural areas the farm laborers and their families, servants (especially among the Negroes of the South), employees of various stores

and service agencies in the rural villages and groups of workers in non-agricultural industries carried on in country areas, like miners and lumbermen. Large incomes are not at all common in these occupations even in normal times.

Taken all in all, then, the women and children on relief, in so far as they are supported by husbands and fathers, have always had to live on very little. Now that they lack even that little, they are trying to live on relief.

Joint Breadwinners

But of course not all workers are men and it is extremely common in these low-income families for both husband and wife to work, to say nothing of the children, as they become old enough. Almost 30 per cent of all women working are married women. Why do married women work? The reasons are effectively summed up by Grace Hutchins in her valuable book *Women Who Work*: "Married women take jobs outside the home because they have to help support the family. Their reasons for working are given variously as 'to keep the home and family together' because of the husband's inadequate wage, his illness or incapacity; to raise the family's standard of living to the 'health and decency' basis; to give the children a better education; to buy home or household equipment; to pay off doctor's or hospital bills; to support elderly parents or other relatives; to save for a 'rainy day.'"

This makes it clear that the basic reason is economic necessity. Unmarried, widowed, divorced and separated women have an even more immediate reason, when they are not included in family groups but are living alone: the necessity of earning all the food, clothing and shelter they have.

What do women ordinarily do and how are these occupations affected by unemployment? In April, 1930, when the last census was taken, 10,752,116 women told the census enumerator that they ordinarily worked for wages. This represented a large increase over 1920, both in number and percentage of women working.



It is important to realize that the Depression came at a time when the rise in the number of working women had outstripped the growth in the female population of the United States. The chief occupations followed by these women are, in the order of their importance on the basis of numbers employed, domestic and personal service, clerical, manufacturing and mechanical industries, and professional service (60 per cent school teachers). These classifications account for four fifths of all women employed. Over half of the women do unskilled or semi-skilled work. The great majority average \$12 a week. The trend of women's wages, as in the case of all wages, has been downward since the Depression.

The effect of unemployment on the several occupations followed by women is not exactly known; but reasoning from the incidence of unemployment

among all persons normally working, it is possible to draw some fairly sound conclusions. We know that unskilled and semi-skilled workers make up the bulk of those unemployed *and on relief*. It is precisely in these broad classifications that most of the working women fall. Reviewing the principal occupations of women in order, the following can be said: That women ordinarily in domestic and personal service are hardest hit and have come on relief in vast numbers; that clerical workers have not been so hard hit—there are fewer in the relief population in proportion to the total than in the general population as of 1930; that since, by presumption, most women are in the light, so-called, consumption goods industries, those employed in manufacturing and mechanical industries have been hard hit in certain lines at certain times: textiles and clothing showed large declines in employment in September. Many manufacturing industries employing large numbers of women operate on a seasonal basis—canning and clothing for example—and pay low wages. The women who work in them, therefore, come on and go off relief as they are employed and discharged. Professional workers, however, have survived the Depression fairly well, for they have made but a small contribution to the relief population (about 2 per cent of the total). However, since professional workers constituted 6 per cent of the general population in 1930 and women professional workers were 14 per cent of all women employed, the women professionals may well be harder hit, proportionately, than the men.



Fifty-Fifty

The preceding paragraph may have been rather rough going for those unaccustomed to reading the cold-blooded analyses of acute social problems produced by case-hardened or unimaginative professional students. It means, summed up, that the women have faced about the same difficulties as the men in parallel or exactly similar occupations. There is only one factor operating in the opposite direction. Many manufacturers and other employers may be slowly replacing men workers with women workers to take advantage of lower wages paid to women. This would keep more women employed. No one knows, however, what part this factor plays in the general picture of conditions in our "Other Nation." The safest conclusion to draw is that the working women have suffered equally with men from unemployment.

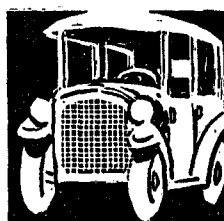
A word about Negro women. Of Negro females 10 years of age and over, 39 in every 100 work for wages, 90 per cent in agriculture (in the cotton fields of the South), and domestic and personal service. They have always earned less than white women. The wage progression is downward as follows: white men, Negro men, white women, Negro women. Yet even extremely low wages have not kept Negro women off relief. The depression in

cotton is of long standing and has reduced the Negroes of the South, women and men, to pitifully low levels of living—if one can call it that. Moreover, the first economy many households effect, when income declines, is by discharging servants and carrying on many "services" like laundering inside the home instead of sending it out. This accounts for the presence of thousands of Negro women, who are ordinarily gainful workers, on the relief rolls, especially in the South.

Mother's Pay Check

The fact that almost 30 per cent of all women workers are married means that if married women lose their jobs the family income declines sharply. If both husband and wife have become unemployed either at the same time or in the long run of the Depression, then the family, once resources are exhausted, goes on relief. Since 70 per cent of the families on relief have children, the children also take part in this downward trek to destitution.

It is one of the inadequacies of current research that we know so little about what happens to families from the time they lose their incomes to the time they appear on the relief rolls. Certain evidence is available, however, and the story runs like this: the income stops and economies must be made. No new clothing is purchased (recall the effect of this on women in the clothing industry). The food budget is cut down and those things disappear from the diet which are most necessary to growing children and to the health of adults—meat, milk, eggs and butter. The next step is to cease keeping up a "front" and move to cheaper quarters, if the family lives in a rented house. As this downward revision of spending is made, reserves are progressively exhausted. All the family savings are withdrawn from the bank. Insurance policies are borrowed on until nothing more can be had and then dropped. Partially paid for furniture being purchased on instalments is returned to the store, and any valuable property owned outright is sold at a fraction of its worth, or pawned.



The family automobile, if perchance there ever was one, is "laid up" early in the story and eventually sold. As resources are exhausted bills begin to mount. The doctor and the dentist go unpaid first, followed by the grocer with whom credit is protected as long as possible. Finally no

more money can be borrowed from friends and relatives and loan "sharks" smell decay. If relatives cannot "take in" the family, the only resort is to relief. The time the process takes, in many cases, goes far toward explaining why the relief rolls are still rising today.

The disintegrative effect of this long dismal process on children should be obvious. It may have been noticed that economy in food is resorted to very early. Unbalanced diets result. The kind of food eaten is as important as quantity—and fre-

quently "filling" foods take the place of healthful foods in times of stress. Children in such households suffer generally from malnutrition.

When the family finally goes on relief they do not go as a strong man to run a race. Their endurance has been undermined. But they—the children also—are all too frequently subjected to a restricted diet for long periods of time. Why? Because not enough money is available to provide "adequate" diets to the entire relief population. That is the final answer to those who cry that relief is too expensive today: the relief people—women and children along with the men—are not getting enough to eat. Neither are they adequately housed and clothed. It costs a tremendous amount to support the relief population today at the current low standards. It would cost far more to support it adequately. And it should not be forgotten that there are 7,686,000 children under 16 and 5,190,000 women over 16 being subjected to these conditions.



We have yet to discuss, ever so briefly, those women now in the relief population who have dependents—women who are the support of others, not, as in the case of married women, contributors to family support. Such women are called "female heads of households" by the research experts. In perhaps 7 to 8 per cent of the relief households in cities the only person who is able to work is a woman with dependent children. This does not necessarily mean the absence of a husband but it does mean that he is incapacitated and cannot work.

Women Who Carry On

To understand the situation of such women let us glance at a table entitled, "Female Heads of White Relief Families Classified by Marital Status and Number of Dependents under 16." Puzzling over it we discover that in the cities:

Single women in 70 per cent of the cases are without dependents under 16, while the balance have from 1 to 3.

Married women, however, have no dependents under 16 in 43 per cent of the cases, the balance having from 1 to 6, mostly, however, 1 or 2.

Widowed women have no dependents under 16 in 64 per cent of the cases, the balance having from 1 to 5.

Separated women have no dependents under 16 in 24 per cent of the cases, 1 or 2 in most cases, but up to 6.

Divorced women have no dependents under 16 in 41 per cent of the cases, usually 1 or 2, but up to 6.

This gives a general view of the situation. These women are charged with the support of young children and have fallen on relief. Now for three revealing points about them: In three cases out of four a woman with dependents who is on relief is

over 35; in one case of every three the earning woman is over 54. Most of these women are servants, semi-skilled workers in manufacturing, clerks and women who have "no usual occupation"—low paid workers all.

It is, therefore, the older and underpaid women who find it difficult to make their way if they have young dependents. Only one woman in fourteen who is similarly burdened and has found it necessary to apply for relief is under 24. If the total numbers of the women of the several marital conditions are studied, it is found that they fall into the following descending series: widowed, separated, single and divorced (a strange juxtaposition but true), and married. This agrees in all essentials with a study made in Philadelphia which dealt with lone women receiving relief. It was found that while but 9 per cent were over 70 and the same per cent under 30, one-half were over 50 years of age. Moreover, when marital status was considered, the order taken, in a descending series as to importance, was: widowed, single, separated and divorced. This has, from the standpoint both of age and of marital condition, direct relation to their "employability"—their ability to work. There is, for instance, a two to three chance that a widow did not work outside the home while married, thereby lost her skill, and was, on the death of her husband, unable—think of the \$12 wage—to support herself and her dependents by the work she could get and, in addition, lay by enough to bridge unemployed periods. She resorts to relief.

Dependents of Dependents

And children follow their supporters to the relief agencies. This is inevitable.

What happens to these women and children after they appear on the relief rolls? What special care is given them? What work do women do?

In the first place, conscientious relief workers do all they can to protect women and children from the worst consequences of their condition. What can be done is limited because insufficient money is available to do a really good job. Every effort is

made—in most places—to provide milk for children. They are provided with special treatments in clinics operated by women on relief. School children are given special luncheons, often prepared and served by women who earn their relief by doing so.

Young children are taken into day nurseries, also partly staffed from relief women. But by and large, the children get along as their supporters get along—not appreciably better and certainly never any worse unless they are in the care of irresponsibles. Even if it were possible to bring the standards of food, clothing, shelter and medical care for only the children on relief up to adequate standards, their situation would not be quite enviable. Relief is relief no matter how it is tempered. Over and above all mate-



rial deprivation is the psychological effect. That is inescapably bad for young children as it is bad for grown folks. The only true escape is through the return to work of those who are normally supporting the family. That is why the overwhelming majority of those now on relief want a job—and want it quick! No greater mistake can be made than to think that any but a tiny, tiny minority wants to stay on relief. Most of those now receiving aid are as keen to get work as those who are working are keen to stay employed. Some—and they don't enjoy the prospect we may be sure—will have to accept public support for the rest of their days, but that is another story.

Blessed Activity

To get back. The women on relief are, in a minimum number of cases, given work to do. By doing it they earn their "budgets"—their relief allowances. Since they are not allowed to earn more, many different women take part in the same project in the course of a month. In the week ending September 20, 1934, 130,000 women were at work. In the course of the month from 2 to 4 times as many worked out their relief. (Only one woman works on relief projects for every ten men who do so, and only about one tenth of the relief population works in any given week. The majority of the cases are on "direct" relief.) Of the women who work the larger number are employed in mending and making clothes. This is an excellent thing for the problem of clothes for the relief population has never been adequately considered. Considerable numbers work at the making of mattresses and other useful household necessities. In the season, women take part in the canning of vegetables and fruits. (Where possible, the relief population is encouraged to cultivate gardens.) They help care for children, as mentioned before. They do, in fact, this and that. About 1,800 of the younger women—those around twenty-three—were given two or three months in "schools" this last summer. They were given instruction in "economics," health,

homemaking, typewriting and stenography—probably because they were chiefly clerical workers—plenty to eat and some play. They accounted for three thousandths of the women 16 and over on relief—a very lucky group indeed!

While cultivating a garden was the best occupation Voltaire's Pangloss could find, it isn't the ultimate solution of the relief problem. The solution is reemployment to the maximum extent that leaves only the physically handicapped, which is to say those unable to work because of old age, young dependents, as in the case of "female heads of households," and similarly situated cases, on public relief. But since it is rather unlikely that a miracle will be worked and this program accomplished over night, it is necessary to face the "problem of relief." Do not discount it because of the quotes.

After five years of depression and close to two years since the Federal *Emergency* Relief Administration was set up, the whole business has ceased to be a "crisis" phenomenon. It is beginning to take on the characteristics of a permanent situation. If that be admitted then we must soon decide whether we are going to give the people of the relief nation "hand-outs" or really spend enough money so that we can speak of taking heed of their welfare. We must decide whether we are tiding them over between jobs which will appear by the magic of "recovery," as they disappeared through the magic of "depression," or whether their very existence is reason enough to cease to leave the whole matter in the realm of magic and secure and guarantee to them the work that they are so eager to have.

"Half Slave—Half Free"

If our nation could not exist half slave and half free, how much less can it continue to exist with 18,300,000 men, women and children on relief? It was after the Civil War that the social forces which made America great found release and expression. It is only when we release the relief nation from bondage that our nation will be on the way to greatness again.



New Criminals for Old



WHEN on December 5, 1933, the Repeal Convention of the State of Utah voted approval of Article XXI of the much discussed, much shoved around Constitution of the United States, the announcement of that vote was a clarion *Yo-hoo* across the nation to all those who had learned crime in the fight against Prohibition. It was a staccato radio bark, "Calling all rats!" It was the climactic chord in a national game of Musical Chairs, warning the players that the time had come to find new places. So it is that the host of the luckless ones in the game are on their way today to becoming the new criminals of 1935-36.

There is a reason why this transformation did not occur immediately, was not a phenomenon of 1934, and why it is happening now.

In the days of the 18th Amendment, out of the slipshod, unthinking generosity of those Walkerian times, America bestowed the accolade of "nice fellow—regular guy" upon any and all who were prepared to serve, at exorbitant prices, who were prepared to go to jail if need be, in that great cause: "Law or no law, America must not die—of thirst!" In that gesture an unsuspected cornerstone for a permanent structure of criminality, just now becoming apparent, was laid. When the Amendment, a little over a year ago, was rendered a dead letter in the Constitution, the approbation was withdrawn, our former heroes promptly forgotten. Out of this generous giving and subsequent taking away there has been born beyond the pale of society an orphan army composed of new problem children for the police. Never having known in their formative years any life other than that which goes on outside the law, they are continuing to play with the toys of crime.

Or rather they are now just beginning to return, out of that sheer ennui of inactivity which produces

by

Anthony North

*"Nice guys" and
"regular fellows," the
demobilized shock-
troops of the victorious
war against the 18th
Amendment fail to ad-
just themselves in a
legal world.*

starvation, to all kinds and conditions of extra-legal activities. It is not a wholly voluntary act. It is rather necessity, neglect and poor training which have combined to produce this new class of criminals. Many have given the honest life a year's trial. The present perceptible rise in crime the country over is an indisputable signal of their failure. Repeal has not made honest men out of that host which catered to America's thirst in that day when it was illegal for America to have a thirst, heroic to undertake service in the army of slakers.

On a dull afternoon in January, 1935, an unimaginative and not too successful salesman of one of America's largest legal and bonded distilleries went for a stroll through the streets of the lower East Side of New York. In the course of his walk he found himself stopped before the show window of a seedy appearing, down-at-the-heel sort of shop which proclaimed falsely and by the usual signs that it was a dispensary of malt and hops. Through the not too translucent windows it was apparent that the proprietor was engaged in no such business. Out of only the mildest curiosity, the legal liquor salesman entered and found himself in a vast showroom of empties. Thousands of empty bottles bearing the labels of every well known brand of alcoholic beverage were on the stock shelves on the walls.

With some hesitation, the salesman introduced himself to a clerk (who was not particularly curious) as a bachelor who was seeking bottle decorations for a private bar in the basement of his home. He asked the clerk for a bottle used by one of the small and little known Canadian distilleries. It was promptly produced in two sizes. The price was fifteen cents for each. The salesman made the purchase and lingered on. Finally, taking his courage in his hands, he asked the clerk if he had

any samples of the bottles of a well known American distillery (the one for which the salesman worked). To his amazement he was promptly shown every type of container used by his firm. The clerk quoted the price for single bottles. Also the price for lots of 500 and 1,000!

Assuring the clerk that he was not in the wholesale market, the salesman gathered up the samples, paid the requested price and hurried by taxi to the headquarters of his firm. There he burst in upon his chief with the unanswerable question, "How do you expect an honest salesman to do business with this kind of a racket going on?" and explained how he had acquired the illegal empties.

The Federal authorities were informed, and a day or so afterward the shop was raided and thousands of bottles were seized. A few days after this the aggrieved shop proprietor, having armed himself with the necessary court papers proving illegal entry and seizure, the Federal officers returned the bottles with apologies. They had had no authority to interfere in such business.

There were certain inevitable consequences, as was clearly prophesied in "*Lo, the Poor Bootlegger*" (NEW OUTLOOK, June '33) of Repeal purchased at the price of exorbitantly high taxes. It would mean, as has proven true, the continuance of the bootlegger in business—particularly the bottle-package-straight-to-the-consumer racketeer. But it is another and different problem which is now becoming apparent, with which the law officers and the sociologists must be prepared to deal. It is the inability of the illegally-trained (in Prohibition) mind to adjust to the conditions of Repeal—to the discouragement of lower return on investment, to the smaller profits, strict control and harder work involved in honest dispensation of alcoholic beverages. It is both a psychological and economic problem which confronts us.

The Bottle Imp

What stares us in the face here is largely a situation of maladjustment, a changed scene in which the players are morally and socially incapable of learning the rules of a new game. If we did expect it it was too much to expect that human nature would change between one amendment and the next. The ingenuity, spurred on by a not forgotten experience of living well, will not be denied by those whom the 18th Amendment dispossessed and disinherited. Their long residence in the lush fields outside the law makes them malcontents in an honest land of two and three per cent return. They are casting the covetous eyes of the counterfeiter upon the red double clam-shell seal, symbol of the new Federal legality; they are going into label counter-

feiting; they are fixing up that unused back room for gambling—things they never did in the speak-easy days of \$100 and \$200 per day profit.

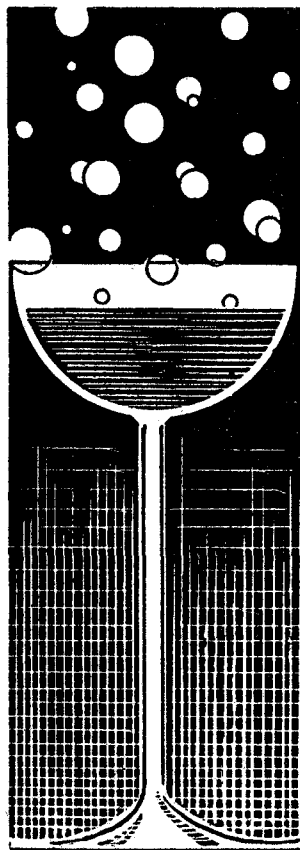
Days of the Big Money

In order to see that this represents a recognized change of psychology the perhaps apocryphal prohibition story may be recalled which tells of the speakeasy client who called after many rounds of hard liquor for an absinthe *frappe* to be scornfully informed by the bartender, "Say, buddy, don't you know there is a law against that stuff!"

But before examining the ways and new practices of the men who have suddenly abandoned such a self-righteous viewpoint, let us look for a moment at their pre-prohibition places of origin, at the people they were before they became the shock troops in the great American war of passive resistance against the 18th Amendment. They came from everywhere into the Big Money.

A slowly changing viewpoint on the part of the American people toward the Noble Experiment called them from many unsuccessful walks of life, set them up in a decreasingly less risky form of livelihood, conditioned them, heaped gold upon them, raised not a few of them to the distinction of personages, who could only be seen by the *élite* of their clients, and who even became arbiters of the kind of evening dress to be worn in their places after dark. Today not a few of these Great Gatsbys have the choice of the bread-line or some sphere of activity decidedly not within the existing law. Scheherezade only on her best nights ever conceived a tale of such complete and strange metamorphosis.

The eve of Prohibition found many a substantial American burgher, who out of that goodness of heart which saw himself as his brother's keeper and who had therefore voted for the 18th Amendment, wending his unsteady way homeward with a package of six bottles instead of the usual one. Such was the shortsightedness of Babbitt, such was his concept of Time—not of forever, but of fourteen long years! The six bottles were to do, and in the meantime his brother would be saved. Such a one in a very little while was making discreet inquiries of his favorite ex-bartender or his equally distressed business associates as to how long this thing was going to last anyway and did he know anyone who —? The itinerant bootlegger was found. Shortly thereafter, and timidly, the dingy hideaway blind pig began to make its appearance here and there. An early American city example was the room hidden away in a semi-business, semi-professional building which announced its purpose on the downstairs bulletin board as "Joe Doakes, Scotch Goods." The known, reliable customers were admitted to a gloomy, Grand Rapids drawing



room where they sat, like culprits, in stiff-backed chairs, were served by Mr. Doakes in person, drank and conferred in whispers beneath a pall of guilt-charged gloom.

This Age of Extreme Stealth within the greater age of Passive Resistance did not last long, but its length was sufficient to demonstrate to the many who became aware of it that here was a business surcharged with golden profits. The unsuccessful taxicab driver, who knew "a few addresses" and who took his dry but thirsty customers thereto, for a price, quickly saw the error of his second-hand coöperation and opened a place of his own. The waiter in the early-day speakeasy or blind pig had a pretty good idea how much the boss made, took his pile of guilt-inspired tips and opened a place of his own. The cigar salesman who supplied the "blind" restaurant that never seemed to bother to be open for an honest breakfast trade took the hint and opened a place of his own. This system of parturition alone produced some 30,000 speak-easies in the city of New York.

Ousting the Family Friend

In the progress of this period, the viewpoint of the mass of Americans, not only the male but the female part of it, changed. The better type speakeasy proprietor became a family friend, known to the whole family in a way that the old-style saloon proprietor never was. He became exclusive; he became wealthy; he owned several cars; he never appeared after dark except in a dinner jacket. The subsequent repeal of state enforcement in many states made him a hero, made him a public benefactor of a kind. Then came December 5, 1933, the day on which Utah voted in such unseemly and publicity inspired haste, and a new era had dawned.

What that dawn held for him, the ex-illegal dispenser of intoxicants did not know but he had some forebodings. In not a few states, for example, a newly discovered righteousness upon the part of the citizenry led to the suggestion of the threat that no application for a legal license should be accepted from anyone with a previous record or who was known to have dispensed alcoholic beverages in the days of Prohibition. In most instances this was a threat which did not materialize; where it did, the rule was easily circumvented by finding an innocent partner who served as front man, in whose name the license was taken out.

The shock of that one over, the Great Gatsbys, figuratively at least to a man, decided to go honest with a vengeance. No rule or regulation covering the dispensing of liquor in cafes was too involved, too impractical, too absurd, which they did not, with force if necessary, insist upon their patrons ob-

serving. For example, an early, since abandoned rule laid down by one state liquor control board, declared that bars in cafes should be serving bars only. All patrons were required to sit at tables. It involved the breaking of a difficult habit by the patrons, but the proprietors, if need be, helped them, and with glee, to break the habit, to observe the law!

The citation of this is solely for the record in order to show that there did exist a will to righteousness, to legality and clean living within the law. There was a strong desire to go honest, to get over forever the jitters which came every time the secret buzzer of the front door buzzed. But unsuspected and previously undisclosed factors entered to prevent this great movement down the sawdust trail to an honest liquor trade.

First among these comes the hotel. The American hotel, speaking generally, stood a pillar of righteousness throughout the long, dark days of Prohibition. Even in the weak wind of respectability then blowing, it bent over backwards and as a consequence paid and paid and paid. It will be recalled that some of them, from the Stevens in Chicago to the Cornado Vanderbilt in Puerto Rico, coöperated with enforcement to the point of refusing even to serve cracked ice and charged waters. Through this period, the once crowded hotel dining rooms took on all the air of gaiety of a ravaged Rameses tomb. Male business transients, which

make up the bulk of hotel trade, registered, checked into their assigned rooms and then sallied forth to look up "that place," that Joe or Charlie or Jack had mentioned. They rarely failed to find it, and rarely failed to return to their hotel until they needed no service save that of a good night's sleep.

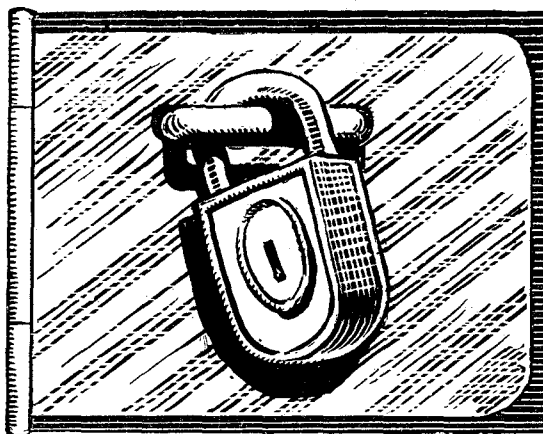
With Repeal, the hotels were among the first to receive licenses. They established elaborate bars which

became the popular and correct centers of drinking. They hired expensive orchestras and thereby lifted the baton for a coast-to-coast female chorus, "Now we won't have to go down to Joe Zig-siggy's Palace Royal Club—I always hated that smoky, old place. We can go to the Waldorf Roof. You can drink your head off, and I, my dear, can dance."

The Fatal Kick in the Pants

Joe, perhaps, was not privy to the feminine laying down of this domestic law, but his business very shortly was feeling the full force of it.

Mystified as to what had happened to him, Joe and his host of fellow workers struggled on with each day's diminishing receipts indicating clearly enough that something was wrong. All that was wrong, however, was not with the sudden, unexpected competition which came from the hotels.



The real trouble was as much from a definite, in-correctible lack in Joe himself. Success in Joe's line in Prohibition times required little more than an ability to take it when the Federal men came pounding at his double-barred doors; and this ability in the last analysis, particularly in the years of "bargain days" for malefactors hailed before Federal judges, consisted of little more than possession of a hundred dollars or so for his fine and a wit to rechristen himself "Dawson," "Hanson," "King,"—usually a name plucked in haste at the height of the raid off one of the bottles behind his gaudy bar. But certainly absent in Joe and all his kind was any ability or training to be a successful restaurateur in a land of law-abiding citizens. A restaurateur in the strictest sense he never was. Whether his ex-Hotsy-Wotsy Night Club, where in the Mad Twenties he made thousands and lost them with his betters downtown in the stock market, could be run successfully today by an expert even is a question which does not have to be answered here. The evidence is that Joe cannot so run it, and his and similar places have failed by the thousands in the first year of Repeal, that Repeal which changed liquor dispensing from an illegal bonanza into a small, highly specialized trade, and placed it in the same category with the corner cigar store, drugstore or delicatessen.

Such a business in order to show any profit whatever necessitates the closest kind of personal supervision of every penny. It cannot be run by a man accustomed to rising at 4 or 5 in the afternoon, donning his dinner clothes, sauntering down to his place of business (being run by hired help), peering at the register to discover the total of the day's receipts, having a drink or two with his friends or better known (to him) patrons and then sauntering out for the evening. Even the most successful of pre-Prohibition cafes and restaurants could not be so run.

The poetic prophecy of failure in any attempt to change a sow's ear into the more to be desired silk purse already amply has demonstrated its soundness in this attempt of the ex-speakeasy proprietor to make himself into a legal and respected restaurateur. Few of these appear to have realized that the Repeal Amendment definitely placed them in a business where the emphasis must be upon good food and its correct and proper service. Rolling cigars in a hill town of the Alleghanies, driving waterfront taxis, mass production bakery work or the multitude of other occupations in which they engaged before Prohibition was hardly the proper training for their latter-day, post-Repeal calling. And they, in the words of the famous Moran and Mack pay-off, are finding that out!

Easy Come, Easy Go

There is an equally erroneous myth that the *parvenu* millionaire of Prohibition was an extremely astute and shrewd business man. To the contrary, the evidence is that he lost it as fast as he made it. To be sure, who hasn't or didn't; but the quondam speakeasy proprietor continued to demon-

strate his poor business judgment even after Repeal. He has done this in many ways: in his ideas of re-decorating his ex-speakeasy in the change-over to an honest cafe; in his ordering of entertainment; in his ideas of service. He lost his money learning the lesson that he was never really cut out for this trade, learning the even more bitter lesson that all he ever had, or had to have in Prohibition days were the nerve and the courage to defy the law. Having that and a stock of dubious alcoholic beverages, a thirsty host beat a trail to his door.

The Curse of Drink

The downward economic path for Joe, ex-proprietor of the once-fashionable Hotsy-Wotsy or Palace Royal Club, has been precipitously steep, swiftly traveled. He has not gone to the bottom without a fight, without displaying more than a modicum of desire to conform to the new, strange rules imposed upon the conduct of his business by state alcoholic control boards. He has embraced the good life with a vengeance and, with much chagrin, has found that it does not pay a 200 per cent return, at least not in the first year. He's plumb discouraged. One of his first acts was to order thrown from his cafe all slot machines; many of them went so far as to banish such innocent games as the bagatelle machines which can be found openly played in the drug and cigar stores of the nation. The willingness of the cafe proprietor to play ball according to the new rules is also demonstrated by his response to the post-Repeal "smash the bottle" rule.

About the middle of the Prohibition Era, the ancient and honorable craft of printing formed in sub-rosa fashion an extremely lucrative alliance with the ancient and honorable business of glass blowing. The result was that although great masses of the thirsty no longer believed the one about "*Just right off the boat*," and further although ninety-nine and forty-four one hundredth per cent of all alcoholic beverages consumed in those years in the United States might have been distilled on the premises, they always came out of properly labeled bottles, long standard in legitimately wet lands and recognizable by an older generation as genuine containers. Repeal day—the day the Utah Repeal Convention voted in such high-spirited haste—the greatly successful business of copied containers stopped dead in its tracks.

Many of the post-Repeal state regulations for the liquor traffic were extremely makeshift affairs. It was not until late spring and early summer of 1934 that many of the states' lawmakers got around to realizing that in the liquor business there is such a thing as an "empty," and many of these being sold legitimately enough by cafe proprietors and other dispensers of alcoholic beverages to second-hand dealers were finding their way back into the still extremely large illicit liquor trade of the country. What to do about this? With their faith in rules, the state liquor boards decided that all that was needed was another law. In most cases this law says that whenever a bottle is finally emptied,

it must be broken promptly by the proprietor or the bartender in the presence of the then conscious customers. It's quite a little ceremony, the tinkling of broken glass adding just the right note to many a celebration. Most legal and licensed café proprietors enjoyed putting it on: it was a kind of a confession of their honesty, lent tone to the place. So great was their honesty, so regular was the ritual performed, that it is once again becoming profitable for the ancient and honorable craft of printing to re-establish its nefarious alliance with the ancient and honorable business of glass blowing.

Relief for the Unemployed

Here was an instance of the willingness of the café proprietor to conform and of promptly being checkmated by illegal forces decidedly beyond his control. In his economic plight he would have been something less than human if he did not at this stage pause and indulge in what for him passes for the act of thinking.

If in these conditions of changing times he failed to survive, what then? Better, it appears to him, to act before complete chaos arrives. Remembering the Golden 20's he is hardly receptive to the idea of going back to his former trade of taxi driving, waiting on table or rolling cigars, which he so blithely abandoned in the opening years of Prohibition. What to do? It is then that he begins thinking of that back room as a hideaway place for gamblers.

But if gambling does not appeal there are other things to think of, and in many instances he has already thought of them.

America turned the corner of Prohibition with an extremely limited supply of its favorite native hard drink, rye, in bonded stock. It is a tempting thought to those who have been pouring it for 365 days that the legitimate stock must now be reaching even the absolute limit of the extremest kind of blending!

Repeal came so suddenly that the machinery for the legal handling of alcoholic beverages was far below perfection. For nearly a year the retail dispensers were left upon their own honor to place the Federal revenue stamp upon each bottle which they handled. The stamps came separately, were at first purchased separately. The stamps themselves were simply designed, hastily printed. The simple red "double clam-shell" seal has become a cynosure of attention of the new, post-Repeal underworld. Hundreds of cases of counterfeiting of these stamps have already been investigated.

The ingenuity of this new crop of circumventors of legal liquor dispensing is already testing the metal of the Federal revenue men, who began their new work practically from a standing start and who

after the fashion of bureaucracy promptly became involved in every conceivable kind of red tape, out of which they are just now beginning to work slowly. To prevent the circulation in trade of the illegal bottle dressed up with all kinds of seals and stamps to look very legal indeed, a plan has just been proposed which will require that the serial number on the revenue stamp pasted over the cork must correspond with the number of the licensed distiller or bottler and which is to be "blown" into the glass at the bottom of the bottle. Federal revenue men admit, however, that it will be six months to a year before the real effective force of this protective measure can be felt.

In the larger cities it has been necessary to recruit great staffs of inspectors to check against the easy practice of refilling a legal, opened bottle behind the bar. Some enforcement officers are of the opinion that this racket can never be beaten, that it can only be circumvented by making the practice legal, that is by giving permission for the purchase of hard liquor in bulk, in vats or casks received in the proper way out of bonded warehouses and from which decanters or bar service bottles could be filled. Such a practice would require a larger initial investment upon the part of the proprietor. It would in some instances work a hardship, but by making retailing a business requiring substantial capital to start, it is argued, there would be less inclination to jeopardize the license of that business by petty illegal tricks.

The charge is not lightly to be made, and being made, it, in the interest and out of respect for the honest men of the force, is best given as a sociological assumption that all of the cadging and dishonest practices which resulted in "protection" for some speakeasies in Prohibition times could not have vanished over night with the coming of Repeal. There is certainly still much opportunity for malpractice in enforcement—more perhaps now than previously since there are now more rules and laws to enforce. There exists here then, a skeleton upon which a new structure of criminality may be built.

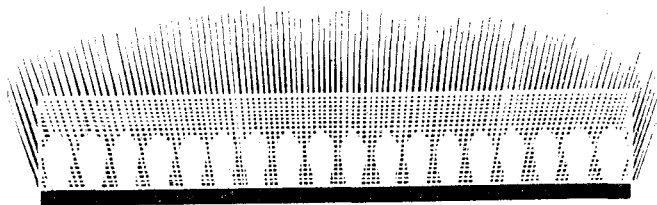
The New Crime Problem

Putting aside sentimentality, putting aside all "recognition" for their part in defeating an unpopular law, the fact remains that the shock troops in the war of passive resistance to the 18th Amendment received fourteen long years of training in criminality of a kind. It was a hard school. It brought forth ingenuity. It quickened wits. These factors all embodied in desperate men will not easily be denied. They represent a new national crime problem. It is one more and we hope a final charge for our unsuccessful experiment in prohibition.

Dawn Over Broadway

by Elbert Severance

Rid of shoestringers and domination by outsiders, the legitimate theatre faces the Spring bravely. "The Show Must Go On."



BROADWAY, by which we mean, of course, the legitimate theatre, has concluded that it is a hardy perennial, which, having withstood the blights of the Depression, the talking picture, the radio and, what is of tremendously greater importance, Broadway itself, is predestined and fore-ordained to go on to a New Era and a really bigger and better New Deal.

The theatre faces a brighter future with new strength because it has rid itself of the shoestring producer, the busted theatrical property—originally built, not so much as a theatre, but as a real estate proposition—and the fear of an all-devouring Hollywood. New blood has come into the theatre and unlike most new blood it has been conservative in its attitude, trying to find a way in a new world in which most of the seasoned oldtimers had become hopelessly lost. Perhaps all this was achieved because the Depression revealed that a public which perforce reconciled itself to cheaper hats and cheaper shoes would not accept cheaper theatrical fare but on the other hand saved its money for the hits which kept right on selling out at boomtime scales of prices.

Christmas week, the peak of the stage season, saw thirty-nine of the forty-two surviving legitimate playhouses in the Times Square district occupied by dramatic attractions. The Stagehands' Union, with the help of the motion picture houses which it also serves, had about 1,500 of its 1,600 members at work, if only for the two performances which the union strives to give all its members under a share-the-work policy. This was in effect long before such procedure began to be sponsored by government or industry generally. In the

two weeks ending with New Year's Eve, fifteen new attractions came to town. Here was activity on a scale which had not been in evidence since 1929. Added to the holiday cheer were these general gains over a wide front:

Production money was being found in reasonable supply by producers old and new and for the most part reputable from angels both old and newly hatched.

The balance between theatres and attractions was approaching equilibrium.

Under the Legitimate Theatre Code and the rules of the Actors' Equity Association, every player who was engaged at all was assured of at least two weeks' employment at a weekly wage (except for a small class of be-

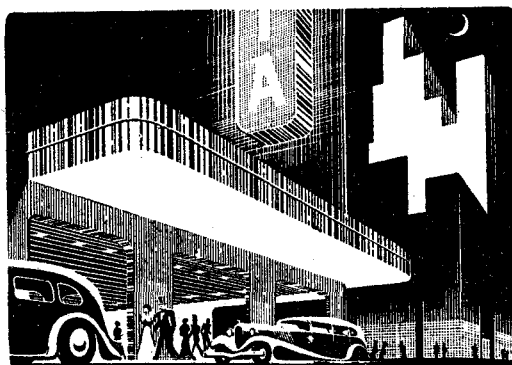
ginners), of at least \$40 a week.

Elaborate, eye-filling productions, musical and dramatic, of the type requiring fifty to eighty actors and twenty to fifty stagehands, were appearing in reasonable numbers to replace the many short-cast, one-set shows of the poverty-stricken years that America has known as the Depression.

Authors seemed to be writing again with their eyes more on the stage and less on Hollywood.

Most important of all, the short-bankrolled, shoestring producer, without taste, ability, or common decency, had almost entirely disappeared from the Broadway scene.

Because it was a luxury line, badly overdone even in good times, it fell to a low estate to which few businesses were capable of falling even in the evil days since 1929. Perhaps the source of all of the legitimate theatre's troubles was not in any outside influence but in the great theatre building decade between the end of the First World War and the



crash. The over-supply of theatres, created then, opened the way to the producer of bad plays; and it is axiomatic among showmen that nothing hurts the show business like a bad show.

Strangely enough, it was motion picture money which brought about the over-supply of legitimate theatres. Shortly after the war, the film people began an extensive production of what became known in the trade as "two dollar" pictures—"super-features" which were not shown in the regular "program" houses at an admission charge of about a dollar, but in legitimate theatres, leased for the purpose at flat rentals as compared with the percentage arrangements then prevailing between producer and theatre owner. Two dollar pictures were not necessarily required to stand on their merits. Frequently an operating loss that had to be sustained in New York was condoned as a way of building up a reputation for the road—where the films were shown again in legitimate houses rather than in picture houses.

Because the picture public was a "drop-in" public, buying even its reserved seats at performance time, the picture people demanded theatres on Broadway or at least on 42nd Street, in plain view of the thousands who milled around there looking for a place to go. "Four wall" rentals soared as high as \$6,000 a week. That was about the profit of the "house end" of a musical comedy playing to \$25,000 a week—and it was sure profit.

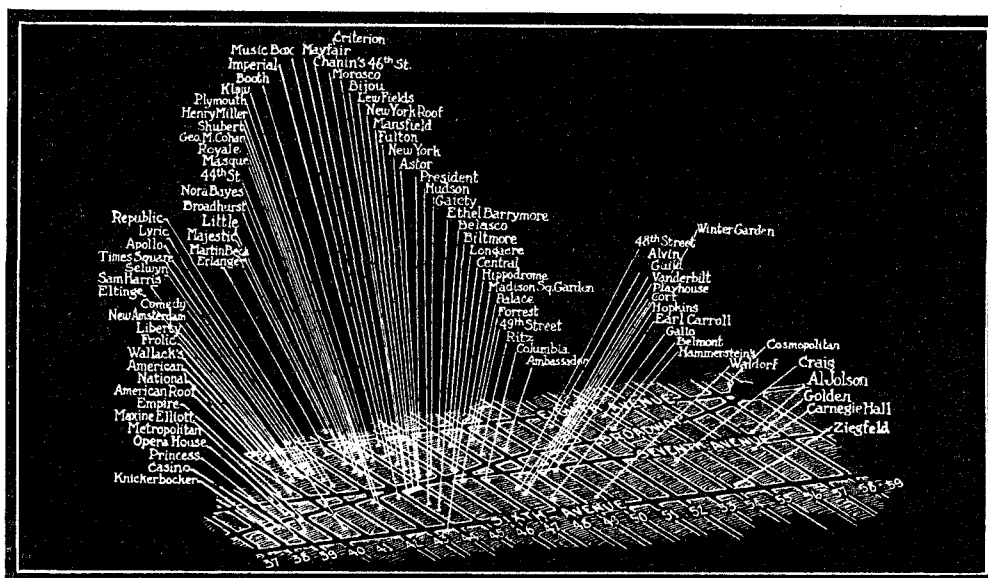
Landlords' Heyday

The legitimate producer who had favored Broadway and 42nd Street, knowing that *his* public, which bought its seats in advance either at the box office or through ticket agencies, would go anywhere within reason to a hit show, and nowhere to a play which was not a hit, was willing to let the picture producer pay for his fun on Broadway, while he retreated to the side streets. There, too, the theatre demand began to stiffen. Soon, legitimate houses containing about 1,000 seats were demanding of prospective tenant producers guarantees that the house share of the box office receipts would not be less than \$4,000 to \$6,000 a week, which meant that a play taking in less than \$8,000 to \$12,000 a week at the box office was not earning its guarantee and would have to get out.

Naturally, the news of the profits being made by theatre owners while play producers took all the risks attracted speculative builders—and they, in

turn, interested the bankers. Up to this time most New York theatres had been constructed by or for such practical showmen as Henry B. Harris, David Belasco, Arthur Hopkins, William A. Brady and Sam H. Harris. They were ample in their stage facilities, particularly with regard to stage depth

1929



Stanton, "Theatre Management." Appleton-Century.

PERSONAL PERFORMANCE HOUSES ON BOOMTIME'S OVERBUILT BROADWAY

from front to back, and working space outside the acting zone. They had spacious foyers and lounges, even in the days before women smoked in public. Somewhere in each building were well-planned business offices and better box offices.

Most new builders of this later time were not theatre men, and since their money was to come from persons also without technical knowledge of the show world, the ideal theatre for promotion purposes was that which had the greatest possible number of seats and therefore the greatest income potentialities. To get additional seating, stage room was sacrificed. Lounges and foyers were reduced to the size of Pullman washrooms, and patrons were expected in effect to take their between-the-acts cigarettes on the sidewalk. Offices were non-existent. Treasurers (who still work twelve hours a day, code or no code), became hump-shouldered before their time from selling tickets in box office cells tucked away under stairways. Hastily thrown together from inferior materials, these theatres were tenanted and were profitable for a few short years at the tail end of the boom. Now, in 1935, their lack of stage room makes it impossible for them to accommodate many attractions that employ revolving stages and the alternating swinging platforms known as "jack-knives," while their repair bills have become a source of headache to the successors and assigns of their builders. So it is that many of the newer legitimate theatres are less desirable than many of the older houses.

During the boom the number of legitimate theatres in the so-called Broadway district was increased from about forty to approximately eighty. The film people thereupon built houses for

their own two dollar pictures, which structures unhappily were not completed until about the time the two dollar super-features had begun to wink out as Broadway propositions, unable to withstand the competition set up by the combination of picture and elaborate stage show, offered at a dollar or less in any one of such "cathedrals" as the original Roxy (a stock-promoted proposition), the Paramount and the Capitol.

Including the Center Theatre in Rockefeller Center—originally built as a motion picture house and this season revamped for attractions of a spectacular nature like the "*Great Waltz*"—and also the Hollywood Theatre—first erected by the Warner Brothers as a "cinema" and recently made into a musical comedy house—Broadway started the New Year with forty-two legitimate theatres, or approximately the number available at the beginning of the building boom back in the early Nineteen twenties.

What has happened to Broadway's thirty-two lost legitimate theatres? Twelve have become picture houses, no longer showing two dollar films but ten, fifteen and twenty-five cent movies—old ones resurrected to catch the prowling, smelly mob of Levantines and Mediterraneans that now frequents Broadway and 42nd Street—two once-grand thoroughfares now "gone Bowery." Three are used for burlesque. Two have been rebuilt as broadcasting studios. Three have been revamped into night clubs and in one of them the private office of the once-puissant Earl Carroll is now the butcher shop. Ten are closed or in a dismantled condition. One has been demolished. One is devoted now and then to Italian dramas and Negro musical comedies. Among those which have gone into pic-

sentimental reminder of the glory of Charles Frohman and his stars, Drew, Gillette, Adams, Skinner and Ethel Barrymore. At the northern deadline of Fiftieth Street, the Winter Garden again houses a flesh-and-blood show after several years of pictures. Further up the rialto, the Hollywood and the Broadway have been dedicated to musical comedy. Both are boom-time theatres which have been used so little that even Broadway is scarcely conscious of their presence. Of the eleven legitimate theatres formerly located in 42nd Street, only the New Amsterdam carries on. Eight of them house burlesque or screen "quickies." Two are dismantled and closed.

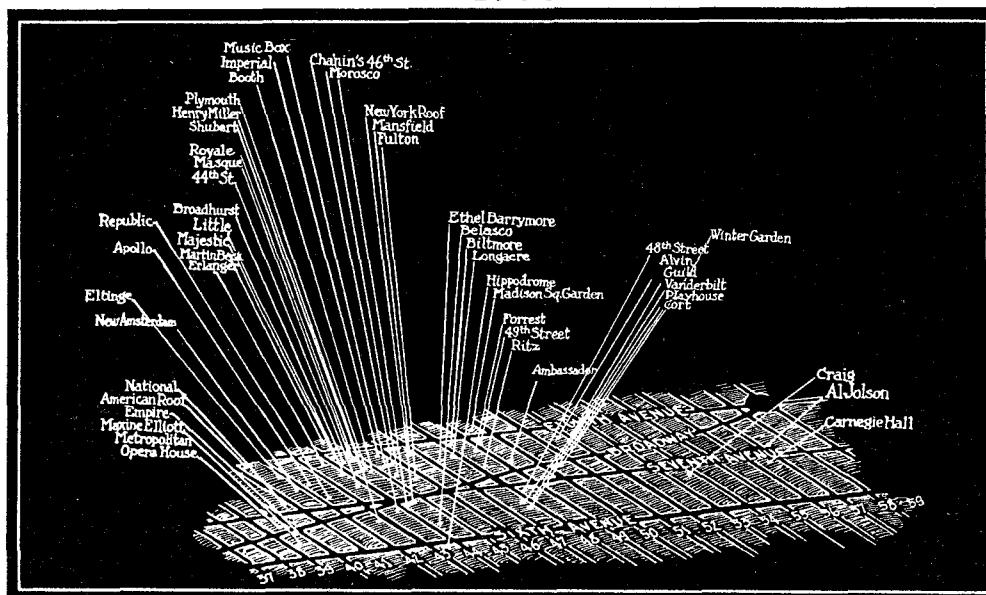
It was but natural that certain of New York's lending institutions, mainly savings banks and life insurance companies, having put money into theatre properties in good times, should have found themselves in the theatre business long before the dawn of the New Deal. At least eighteen theatres—25 per cent of all the legitimate houses in the Times Square zone—bounced back into the laps of the lending institutions; and three more built on a mortgage bond issue now defaulted are being administered by a receiver.

Banks in the Show Business

Theatres were particularly hard nuts for the banks to crack. In about equal proportions the bankers aggravated the house situation by panicky handling of their unwilling acquisitions, or found relief by disposing of the properties, thus more or less definitely removing them from the legitimate field. Of the eighteen banker-acquired houses, three became *déclassé* through use by cheap pictures

and burlesque. Two were adapted for broadcasting purposes, two were rebuilt into night clubs and three are dismantled or so located with regard to the theatrical district that they must be put to other uses. When the foreclosing was over, the Dry Dock Savings Bank led the field with five theatres, counting the old Ziegfeld Roof, atop the New Amsterdam Theatre. Three houses were in the hands of the Mutual Life Insurance Company, and two were in possession of the Emigrant Industrial Savings Bank. Eight other lending institutions were in

1935



THE NEW YORK DEPRESSION-THINNED RIALTO THAT FACES THE FUTURE

tures is the Ziegfeld, which housed "Show Boat" and the last "Follies."

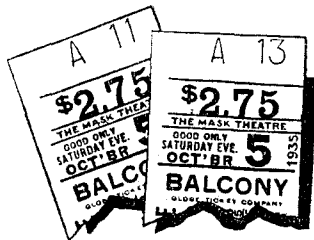
So the Depression has wrought sweeping changes in the legitimate theatre's map. On Broadway itself but four legitimate theatres remain. Below the current deadline of 42nd Street is the Empire,

"show business" to the extent of one theatre each.

The banker, unfamiliar with the business of the theatre and moreover forbidden to enter into a line in which returns are normally based upon a percentage system, did more than his fair share to help the legitimate theatre reach its nadir by opening

the door to the shoestring producer. Perhaps the classic example was the institution which foreclosed a theatre for \$760,000, spent \$30,000 in rehabilitating it and then turned it over to resurrection men for \$250 a week for the presentation of plays operating on "free" tickets, each coupon being redeemable at the box office upon the payment of a "service charge" of 40 or 55 cents. Such shows in Broadway parlance became known as "clam shows" and their patrons as "clam-diggers."

Still, for one deed the banker may hold up his head. At least he made the producer pay a little rent. Other theatre owners, who should have known better despite their desperation, let shoestringers into their houses on "first money" propositions, meaning generally that not only did the owner give free use of his theatre but he also went into his own pocket for up to \$1,000 a week



of operating expense. This humiliation he would have been spared had he refused his house to productions of this type, absolutely without merit and incapable of drawing anyone through its doors.

Thus it is that the legitimate theatre owner enters 1935 with a somewhat improved chance of digging himself out of his predicament. With increased production of plays, the competition from other houses has reduced itself, as the number of houses has declined from upwards of eighty to about forty. Disregarding interest upon his investment or his mortgages, the owner of the average legitimate theatre must have about \$12,000 a year for New York City real estate taxes, another \$1,000 for his theatre license and his protective services, and still another \$2,500 for various kinds of insurance premiums—a total of about \$16,000. Based upon a season of thirty weeks, which is all but seven or eight of the weeks between Labor Day and Decoration Day, that is an average of more than \$500 a week.

After the Split

To get this \$500, the owner must have his theatre occupied by an attraction and, on the basis of present terms, divide receipts 60 per cent for the attraction and 40 per cent for the house. From his 40 per cent, under most booking agreements, the owner must pay "front-of-the-house" salaries—for the business employees, that is, heat, light, tickets, telephones and other similar items. He also must pay the wages of about ten stagehands and contribute about \$500 towards the weekly advertising bill—a total of \$1,800 a week, or \$2,300 a week counting the \$500 for taxes and insurance. This \$2,300 a week is the owner's 40 per cent of a weekly gross of \$5,850. So when the receipts ex-

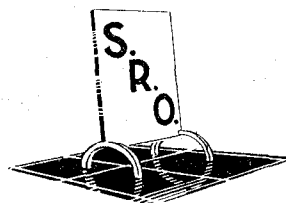
ceed \$5,850, the owner may expect something towards repairs and interest.

The hope that lies in the breast of every manager, of course, is that the next attraction in his house will be a "*Green Pastures*," a "*Grand Hotel*," or a "*Once in a Lifetime*." But it is significant that none of the distress theatres has succeeded in picking up a play that was an outstanding success. The hits and the near-hits, in bad times as well as good times, seem to find their way into such theatres as the Music Box, the Booth, the Miller, the Shubert and the Guild.

Something for Nothing

Because the theatrical shoestringer, who developed the art of producing without money, was a child of the Depression, he deserves a place in any examination of the Broadway scene. Usually the shoestringer has been a man with a Broadway past—a record of unsatisfied judgments and hornswoggled backers. In a business where individuality and personality are of the highest importance, the mark of the shoestringer almost invariably has been that he has presented his plays by something ending in *Inc.*

The typical shoestringer began operations by finding a play—any play that could be acted in one set, because that reduced production and stagehand costs to a minimum. The author, in consideration of a Broadway showing, was induced to waive payment of the standard advance royalty of \$500 and also to waive that provision of the author's standard contract which vests one-half of the motion picture rights in the producer only when the play has remained on Broadway for three weeks. Rights to a drama were a shoestringer's closest



approach to an asset, because at the Depression's deepest depth there was a fiction abroad that film people could be depended upon to pay at least \$5,000 for screen rights to anything ever seen behind the Broadway footlights.

Having secured his play, the producer next engaged a cast whose members were induced to waive the Actors' Equity Association requirement of a bond insuring at least two weeks' salaries, and to accept instead of salaries a percentage of the gross receipts. Next the actors were requested to subordinate their salary rights to certain sums of "first money" to be taken by the owner of the house for the payment of stagehands, operating staff, heat, light and tickets. To the director went another "interest" in the production in consideration of his services. A thrice-familiar set of scenery was dug out of a storehouse. Properties and electrical equip-

ment were rented on a weekly basis. The only actual money required was enough to pay the first week's rent for lighting equipment and properties, the transfer bill and a dab of advertising.

In a city where dramatics year after year are more exacting, where skimpiness of production always is noticed, it was inconceivable that a play written by an unknown or a hack writer, staged by a director taking a wild chance and played by a group of forlorn-hope actors in a last year's set—generally, ironically enough, a penthouse on Park Avenue or a country estate on Long Island—would have a ghost of a chance. In reality none did.

Nevertheless, probably no one expected failure more than the producer. So confident was he of failure that he was not even under the necessity of keeping the peddled-out "pieces" of his show down to 100 per cent. Fifteen years earlier a fellow who had sold 145 per cent of his show had run into the calamity of a success. It was unlikely that history would repeat itself.

Having produced his play to bad notices and a forewarned public, the producer carried on to the bitter end. When half-rate ticket agencies were unable to move his goods, the "courtesy" pass was invented. "Free" tickets by the thousands were strewn in restaurants and cigar stores. A few were exchanged at the box office for orchestra seats at 40 cents each. Thus was achieved the required 40-cent top price, the \$10 night and the \$100 week. More "pieces" of the motion picture rights were peddled for the nickels and dimes necessary to keep the wreck afloat until a few picture scouts had seen the show; and then the enterprise inexorably moved on to the final catastrophe of revolting actors, unpaid royalties and abandoned scenery.

Halting the Chiselers

A cut above the shoestring in morality but not in cheapness was of course, with certain outstanding exceptions, the revival of well-known plays of yesteryear. His enterprise technically and mechanically was organized as a stock company to take advantage of certain related wage scales and working conditions of the stagehands' union. Theatres were hired on a four-wall basis, from distressed owners or banks, for about \$250 a week for properties representing an investment of at least \$500,000. Actors of standing were engaged for as little as \$15 a week. Audiences were assembled largely through the sale of tickets under the "courtesy charge" system, and the weekly receipts were around \$2,000—about the intake for one performance of a fairly successful play charging a top price of \$3 in a house of about 1,000 seats.

Of all the elements in the theatre, only the stagehands refused to lend themselves to the schemes of the shoestring. They required minimum crews of four men at all times. Of one of these "skeleton" crews, the three "house heads"—head carpenter, property man and electrician—each received a weekly wage of \$75, while the fourth member, the curtain man, received \$54. Known chiselers were required to pay salaries in advance. In any event,

unpaid wages became a lien on the theatre with men forbidden to work again in the house until the indebtedness had been cleaned up by somebody.

Perhaps it was the solid front of the stagehands which caused the other elements in the theatre to buck up. The Dramatists' Guild insisted upon advance royalties and stopped waivers of motion picture rights. The Actors' Equity Association refused to permit its members to waive bonds or "work commonwealth" at least to the extent of requiring a minimum individual wage of \$40 a week for two weeks. House owners began to demand guarantees, in any event, of operating expenses from unknown or disreputable producers. A Code clause presently stopped the indiscriminate "peddling" of courtesy tickets. The Internal Revenue Department, by a ruling which based the amusement tax upon "similar accommodations," stopped the farce which placed a patron who had gained admission on a 40-cent tax-free ticket in the seat adjoining a customer who had paid \$3 for his ticket plus 30 cents in tax. The day of the shoestring was at an end.

Film Money

Artistically, about the finest thing that could have happened to the legitimate theatre was the ultimate refusal of the picture people to buy any old thing with a Broadway past. We have seen that this policy deprived the shoestring of his chief promotional come-on. It also caused the writer to begin to think again in terms of the stage rather than in terms of the ultimate celluloid, and it put a premium upon careful production and Broadway success for its own sake. Hollywood had discovered that a bad play made a bad picture.

Financially, the legitimate theatre is still getting production money from the picture people. Realizing that, in the past, production costs of all kinds had tended to shoot into the air when it became known that the money came from Hollywood, the major companies are beginning to put Broadway-wise showmen in charge of their bankrolls. Picture people have been Broadway's all-day suckers long enough, and are entitled to a better return on their money.

Broadway long has realized that any real domination of the legitimate theatre by the film companies is impossible as long as motion picture rights to plays, in which author and producer share equally, must be sold to the highest bidder in the open market. Thus, while Picture Company A may finance a play, in the end it must be prepared to lay on the line one dollar more than any other company thinks it is worth for picture purposes in order to obtain the property.

There are two contingencies here. First, if the play is not a success, no other picture company will want it at any price. If the play is a success, the production money should come back long before the end of the Broadway run. There is, of course, the perennial story that the various competing companies keep their enthusiasms under control by

(Continued on page 62)

They Train the Young Idea

In this NEW OUTLOOK group personal-graph, Mr. Fowler presents a gallery of experts who believe the important age is 1 to 6.

by Cedric Fowler

SOMETHING LESS than a generation ago psychologists, educators and people learned in the social sciences experienced the dawn of an interesting discovery—that the most important period in a human being's life is the first seventy-two months, the time from birth to six years of age. It was a fruitful discovery. To the psychologists, it offered a wholly new approach to the problems of human behavior that their science was attempting to solve. It took them back to their origins, to the beginnings of personality. To the educators, it offered a fresh field for their efforts, a period teachers had not worked in before. The sociologists found social areas hitherto unexplored. To all of them it was virgin territory. Out of this line of reasoning and experience there is now emerging a new idea—the Nursery School, where the psychologist and social scientist can observe, the educator train—the Youngest Idea.

The Nursery School is the latest wrinkle in the educational fold; as we have it now, it is not much above fifteen years of age. It is not hard to see how the discovery that led to it has been some time in coming. As adults, the majority of us cannot remember how tremendous an event infancy is. Later experiences have pushed our earliest ones aside. But in infancy we learn the most significant things we are called upon to discover throughout our lives. In the first six years we learn to eat, to grasp and manipulate objects, to think our way through problems, to carry ourselves in public, to walk, to talk—in short, to begin our attack on existence. At the same time we undergo our most significant physical development. Bodily growth is fastest then. Physical habits and patterns governing future health are laid down. Mental patterns take the shape they will follow throughout later life. From the beginning, the child is learning to become a man.

On the way he learns these things in his infancy depends to a large extent the way he will deal with more complex problems when he grows up. This is the part the educator plays in the Nursery School: to train the infant to handle his first problems in rational and effective ways. The training

is accomplished largely by letting the child work them out himself, with a minimum of supervision or organized curriculum. From an educational point of view, the Nursery School is the most liberal institution we possess. At the same time, the psychologist plays his part as watcher; the Nursery School serving as his laboratory, the children as subjects for his observation. Gesell of Yale, one of the premier students in the field, expresses it in scientific language: "It (the Nursery School) attempts an objective delineation of the characteristics and norms of early mental growth. It is assumed that the formulation of such norms may furnish a base line for studies of the origin and of the development of individual differences." The sociologist approaches the Nursery School in the same spirit. To him, the study of very young children offers clues to the social behavior of adults. To quote again: "... problems of human personality have a genetic or developmental aspect which traces back to infancy."

First Aid to Parents

The sociologist and the psychologist have more than simply a passive role in the Nursery School. Where behavior problems arise—a child refusing to cooperate in School activities, exhibiting unbridled temper tantrums, or other signs of emotional or mental upset—they act in a more positive way, advising and treating the child as its needs require. Most frequently they find some factor in the child's home life responsible for upsets. Then their task is to offer advice and guidance to parents—a further part of the service offered by the Nursery School. And contrary to a popular impression, the School does not try to supplant the parent in bringing up the child. Rather, the tasks laid on parents are increased. The experts—educators, psychologists and all—call on them for cooperation at every turn. They show parents that children require study and application, and urge that they as well can learn from the Nursery School. That vague thing called "maternal instinct" is apparently not enough. It must be supplemented with knowledge, for the child's sake, as well as for the ease and comfort of the parents.

This is the Nursery School, training place for the youngest child, laboratory and observation

point for the scientist and the parent. It is a new affair, the newest our educational system possesses. The importance of training the youngest child is not, of course, an idea only found in this genera-

tion. It has always been recognized, but with this difference—until the very recent past, nothing has been done about it in an organized, scientific way.

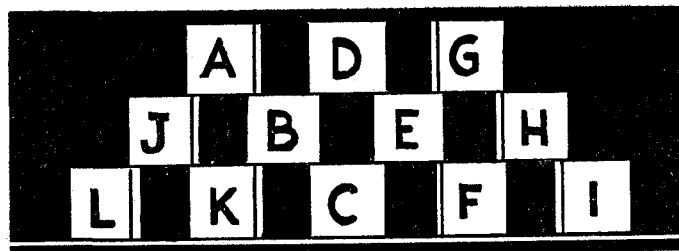
Twenty-three hundred years ago Plato, who said so much about so many things, took time to remark, "Education and admonition commence in the first year of childhood and last to the very end of life," an expression of the continuity of training. Dr. Janeway, a renowned New England divine of the 18th Century, stated more briefly: "Your child is never too little to go to hell." To prevent this he advised: "Put your children . . . upon getting to pray and weep by themselves."

History of An Idea

Fortunately more liberal prompting in the move toward infant guidance followed. Later in the same century Pestalozzi—to the layman a name carved on school façades—established an infant school in Switzerland, where he followed Rousseau's ideas of freedom for the child. Oberlin set up another in France, but with religious training the chief item on the curriculum. John Amos Comenius, an earlier philosopher, had enunciated the belief they were working on; that social conditions could and must be improved by education.

Neither of these establishments, though they classify as "infants' schools," really represent the modern Nursery School. The first model at all resembling present day methods was set up by Robert Owen, English mill-owner and philanthropist of the early years of the Industrial Revolution. Owen believed, following the philosophic line of Rousseau, Locke, Voltaire and other thinkers of the Enlightenment, that human character is formed by environment and training. This belief, set against the prevailing notion that Divine Providence alone called some to be good, some bad, some honest, others thieves, was startling enough, especially in a manufacturer. More sensational still, Owen acted upon it. He began to educate the very young. In connection with his mills at New Lanark in Scotland, he built a school for factory worker children, hired a teacher whom he believed sympathetic, saw that they were fed according to the best dietary lights of the time, and furnished social and vocational training to the infants. In doing so, he came as close as one man could come to inventing the Nursery School.

But Owen's pioneer school quickly languished. For one thing, though his mill made money, his social and wage benefits to the workers and their children lessened the profits he could have made with less conscientious policies. For another, Owen made the fatal error of attacking the Estab-



lished Church; indignant parsons and other respectables were quick to point out the horrors of entrusting children to an Atheist. A subsequent experiment in London under the Society of Friends was

more successful, though confined to older children. Next milestone in the Nursery School movement was the work of Tolstoi, the great Russian novelist. Tolstoi's school, set up on his estate at Yasnaya Polyana, was organized on the Rousseauian thesis of freedom for the child. Under this thesis, the infant, already blessed with an inherently noble nature, would develop into a fine and rewarding character, provided only it was given sufficient freedom. Tolstoi, with his magnetism and charm, was able to make it a success. For example, the greatest novelist Russia has produced would spend long hours telling stories to the children. It was small wonder that they responded with enthusiasm to the methods of his school. Tolstoi's interest, however, was not sustained, and his restless mind soon found religious mysticism more fascinating than the problems of infant training. While his school was kept up it attracted great attention; so much that when Tsarist police raided it for revolutionary matter (any enterprise that attracted notice was liable to such raids) the Tsar himself ordered that Tolstoi be left alone.

Again the movement toward the Nursery School languished, until it was taken up once more in England—this time, interestingly enough, by a descendant of Robert Owen. Grace Owen, granddaughter of the mill-owner, joined with Margaret McMillan to establish a school for very young children in a slum area of London in 1909. The movement continued into the First World War, when it received strong impetus from the needs of working class children whose mothers were employed in the munitions factories. The London County Council, governing body of metropolitan London, provided funds and equipment for a modest expansion. This was the first state aid received by the Nursery School idea. By the end of the War, the government in its Education Act of 1918 moved to incorporate Nursery Schools into the national education system. State aid, however, has not been generous, and to date only a handful of Nursery Schools exist in England.

That handful has been in one sense a model for the much greater development in this country. In 1921 the director of the newly founded Merrill-Palmer School of home-making in Detroit went to England, studied the Nursery Schools there, brought back with her an associate of Grace Owen, and with the assistance of other educators and scientists set up one of the first Nursery Schools, as we know the type today, in the United States. In 1922, the Women's Education Association of Boston sent a member for six months' study of London Nursery Schools. On her return the Association established the Ruggles Street Nursery

School—following closely the English form of the Nursery School as an agency of social work for slum area children. In 1924 the Institute of Child Welfare Research of Columbia University was established, with two Nursery Schools as adjuncts for study purposes. Others were set up in this period of the early post-war years to 1926 in Chicago, in New Haven, in Iowa, on the Pacific coast, in Canada, generally throughout the continent. Heads of particular Nursery Schools are sometimes fond of referring to their own as *first in the field*, but honors are difficult to establish. The Nursery School begins, as all broad social movements do, not first in one spot and then in another, following a clean genealogical line, but breaking out in many different localities at more or less the same time. It is impossible to assign strict historical precedence to one institution or one leader as against another.

This seems particularly true of social movements as recent as the Nursery School. The fact that most of its protagonists are still living and still active adds further difficulty. As suggested above, the psychologists, the social scientists and the educators made the discovery that infancy ranks first in importance as a period of swift mental, physical and social growth. Among the educators and philosophers, the name of John Dewey stands out as one intellectual godfather to the movement. Forty years ago this dean of American philosophers was telling his students at Chicago University that the true education of children implied an effort to interest the children in the process, to find out what they wanted to do, and fit the education to them, rather than simply to force adult conceptions of what was good upon them. Men and women in other fields were also contributing. In the early 1890's, the Ethical Culture group under Felix Adler began to focus its attention on the study of child development as a clue to later problems in family and educational relationships. Leaders in Mental Hygiene found that their studies had neglected the most prolific source of mental and emotional disturbance, the experiences of young childhood. Later researches of Sigmund Freud

and more particularly of his daughter Anna reinforced the feeling. In the field of Home Economics, teachers late in the 1900's found that no college or school made any endeavor to prepare homemakers for the most difficult task they were to fulfill, the raising of children. Social workers in settlement houses found new problems in the reactions of immigrant children to the American world around them. Medical men discovered new aspects of the problems of health and growth in infancy. Together, leaders in these fields of knowledge and inquiry learned the necessity for pushing their studies back to the earliest years.

Whatever its many sources, the Nursery School has grown from the smallest beginnings to a strong place in the educational process of modern life. When the World War began, there were no Nursery Schools in this country. Twenty years later, the number exceeds 2,500. The growth has been rapid, some authorities feel too rapid for the health of the movement. The Federal government has been responsible for a portion of it, having turned FERA money to the establishment of new centres, in the first large scale state financing that the Nursery School has received.

But there is no doubt that the movement stands on its own feet, as an educational and social achievement of the highest importance. From an economic standpoint, it presents a warm contrast to other sectors of education. Not only is it expanding to meet a definitely felt need for modern infant guidance, but there is a distinct shortage of qualified Nursery School teachers. Columbia University finds itself unable to fill the demand for trained people. The field is new and progressive. Neither theory nor practice have become routine, if only because there has not been time for that to happen. Considering the newness, and the comparative youth of the branches of knowledge that have contributed to the Nursery School, the progressive quality is likely to remain.

On the basis of their achievement and present place, we present a number of men and women who have worked and are working to create this science of the Youngest Idea:

ARNOLD GESELL. Handsome, distinguished, with that variety of white hair known as "leonine," Arnold Lucius Gesell occupies in his late fifties a position easily in the top rank of Nursery School and Pre-School authorities. Director of the Child Development Clinic and Professor of Child Hygiene at Yale University, he also qualifies as one of the founding fathers of the movement, is credited by his colleagues with coining the term "Pre-School" to describe children of the first seventy-two months. As long ago as 1911—and twenty-four years is a long time in this newest of academic fields—he became interested in the study of very young children. In that year he established the Yale Psycho-

Clinic (now the Child Development Clinic), in which much of the early psychological and anthropometric work was done on normal young children. The word "normal" is important, for Gesell again was among the first of the Pre-School workers to see the need for a laboratory approach to normal behavior studies of infants. At the time of his early interest in child study, it occurred to Dr. Gesell that medical training would be an additional help in his work, in fact almost indispensable for the scientific approach he was pursuing. Accordingly, having already acquired a Doctorate of Philosophy in 1906, he undertook to add a medical degree. This he achieved in 1915, and in the time since has added the dis-

tinguishment of first rank pediatrician to his other fame.

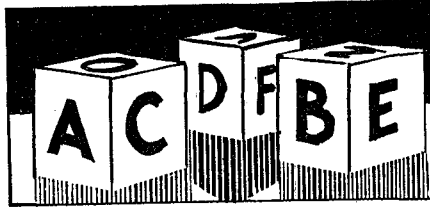
The Yale Child Development Clinic under Dr. Gesell has become perhaps the nation's foremost laboratory for the study of infant behavior. A Nursery School added in 1926 under the title "Guidance Nursery" enrolls children from all classes available in New Haven, the infants of distinguished professors from the university mingling happily with those of chauffeurs, factory workers, washerwomen. While they play, eat, sing, wash and dress themselves, even while they sleep, they can be under observation. In his laboratory nursery we find an ingenious screened dome of commercial mesh netting, painted with many coats of

white enamel on the side facing the children and black on the observers' side, which permits visibility without the children becoming aware that they are being watched. The screen, designed by Dr. Gesell, is a technical contribution of great value, since even the smallest child will conduct himself much more normally when adult observers are not in evidence. Through it Dr. Gesell and his assistants have made a collection of movie and still pictures covering almost every conceivable phase of child activity. Dr. Gesell himself regards this collection as perhaps the most important achievement of the Clinic. Certainly it is the finest and most extensive photographic library on the subject in the world.

Like many of the leading pioneers in the movement, Dr. Gesell's approach has been primarily through psychological avenues, later expanded to include the whole subject of the mental, physical and social growth of young children. Believing that social and individual behavior among adults depends on habits and patterns laid down in childhood, Dr. Gesell feels that no amount of study of those patterns is excessive, that it cannot be too thorough. He is not, like many educators in the field, interested so much in changing those patterns, as he is in observing them. He is a scientist, with the scientist's traditional passion for accuracy, measurement and observation.

Dr. Gesell has written many books on his subject, some of which are classic texts for students. His style is thorough, very scientific, and more than a little difficult. Colleagues have been known to smile over the Doctor's preference for long words compounded in the Teutonic manner, where a simpler term would do as well. For example, in describing a mental test for feeble-minded children, he puts together a tremendous word, "Stereognosis," which other writers would be content to render as "recognition of objects by touch." But colleagues do not smile over the contents of his books. His *"Infancy and Human Growth"*; his *"The Mental Growth of the Pre-School Child"*; and others figure as indispensables on every bibliography of child training and development. His work is presented also in talking pictures for teachers in training.

Dr. Gesell's wife, a kindergarten teacher of skill and experience, has a vital interest in this field also. Children of their own provide them with practical knowledge close at hand.



HELEN T. WOOLLEY. At sixty-one, Dr. Helen T. Woolley is one of the leaders in the establishment of the Nursery School movement. Her especial contribution in the early pioneering days was concerned with the intelligence testing of very young children. The earliest test, the Binet-Simon system made famous by its application to American soldiers during the World War, had been confined to adults. Until Dr. Woolley's work in Cincinnati, where she had charge of the Vocation Bureau of the Board of Education, the application of scientific measurement to the mental capacities of children had not been undertaken on a large scale. Naturally only primary tests, dealing with manipulation of simple objects, completion of simple drawings and the like, could be used. It was through her contacts with children in the Cincinnati public schools that Dr. Woolley made her famous contribution to the literature of child development, *"An Experimental Study of Children,"* which remains a model in the field.

In 1921, Dr. Woolley was asked to become Assistant Director and Psychologist of the Merrill-Palmer School of Detroit, which had been founded shortly before as a center for the study and development of the art of home making. There she set up one of the first Nursery Schools in this country as a place both for the training of young children and the demonstration to adult students of the problems of child care. Dr. Woolley's achievement here, considered in its broadest sense, was in essence similar to that of Dr. Gesell—the direction of emphasis to the study of normal infants, their activities and problems. And, contrary to an impression among laymen, the study of the normal child's reactions to the life around him is not only of the greatest importance, but of perhaps even greater complexity and difficulty than work on the abnormal, retarded or "difficult" child. Certainly it is more the real function of the Nursery School.

In 1926, Dr. Woolley came to Teachers College of Columbia University, where she took charge of the In-

stitute of Child Development, newly founded under a donation from the Laura Spelman Fund of the Rockefeller Foundation. Merrill-Palmer was reluctant to lose her services, and accordingly Dr. Woolley arranged for the first year to commute between Detroit and New York, spending alternate fortnights in each. This expedient, together with the overwork involved in heading two major institutions at the same time brought about a breakdown in health and in 1930 she retired from active administration duties.

Helen T. Woolley made her first approach to the Nursery School and Pre-School field through psychology. A student of James Angell (now President of Yale University) at Chicago University, she was well grounded in the principles and methods of modern psychology, almost from its beginning as an exact science. At Chicago, where she was one of the second graduating class, Dr. Woolley was known as the most brilliant university woman of the time. On graduation, she was offered fellowships in each of the three fields, psychology, education and philosophy. Though she had studied philosophy under John Dewey, then head of the department at Chicago, and though education interested her greatly, she accepted the fellowship in psychology, studied a year in Paris and Berlin, and made it her life work.

Two children of her own, now grown, served as early models for her first interest in child development.

JOHN B. WATSON. This stormy figure of Behaviorism, a scientific furor that sifted down to laymen some five or six years ago, is now occupying a comfortable and highly paid berth in a great New York advertising agency, far from the rows and confusions his theories and his academic career provoked. The effect of his work, however, is still strongly felt in child development and study circles. An early Doctor of Philosophy from Chicago University—intellectual birthplace of so many of the leaders in the Nursery School and Pre-School movement—Dr. Watson did his first important scientific work in the field of animal psychology. When indignant critics were denouncing him for the enormity of dropping little children and making sudden, very loud noises at their ears, this was remembered as though it were something against him, and he was advised to go back to cats and dogs and monkeys and to leave

helpless infants alone. The infants however were not harmed by Dr. Watson's experiments, and the study of very young children was considerably advanced. So advanced, that the Laura Spelman Fund, looking for a man to spend its first \$10,000 for child psychology, picked Dr. Watson for the task.

Behaviorism, in spite of its prophets' sometimes exaggerated claims (in one outburst Dr. Watson boasted that he could make a second Paderewski from any child, provided he secured him young enough), has produced a valuable, and essentially pioneer basis for the knowledge of a child's reaction to stimuli. It describes the first reflexes that the human being has, and in doing that provides the necessary foundation for the study of the growth of behavior patterns. Dr. Watson proceeded from the work of Pavlov, the great Russian savant (now, at an almost incredible age, occupying an honored place in Soviet Russia) who first established the conditioned reflex. Pavlov worked chiefly with dogs. Dr. Watson, though it may sound irreverent, obtained his results with humans from the technique previously reserved for our four-footed friends. For example; a dog will water at the mouth if you show him a bone. Ring a bell at the same time and pretty soon the dog's mouth will water at the sound of the bell, whether a bone follows or not. A baby can be made to hate and fear a previously much loved woolly rabbit, if you make a loud noise behind his head as you present it to him. The technique can be applied in more positive ways. Babies can be made to like things by the same method. By alternating the stimuli, they can be induced to change their reactions almost at the will of the experimenter in charge. The importance of these findings to education can be readily understood. The child is born with certain reactions, expressed through three emotions, fear, anger, love. These can be manipulated along desired lines, and the results produced will reflect the type of control exerted.

Dr. Watson's contribution to the Nursery School has been chiefly in the theory of the movement. The disturbance attending his divorce, which impelled him to withdraw from scientific work at the height of his achievement, has been much regretted. Johns Hopkins University has been strongly condemned for the narrowness of its attitude at the time of its break, but

such is often the way of our institutes of higher learning. As a result of it, science has lost one of its most original leaders to the commercial world.

EDNA N. WHITE. Edna Noble White, Director of the Merrill-Palmer School of Detroit, has been responsible for so much of the executive and administrative pioneering in the Nursery School that she can be aptly listed as chief strategist of the movement. Her path to this position lay chiefly through the route of Home Economics. Miss White is not a psychologist, nor has she concentrated on the science of education—she is an expert in the art of organizing and channelling human relations through disciplined study. Her realization, as Dean of the Home Economics Department at Ohio State University, that all the courses in the subject ever given failed to do anything toward the preparation of women for the chief task of the home, the rearing of children, was of the utmost importance to the cause of Nursery Schools. She realized at the same time that child rearing is a subject that by its nature cannot be taught through the lecture method, that it can be learned only through actual demonstration and practice. The formula, once understood, led to the establishment of one of the first Nursery Schools in the United States.

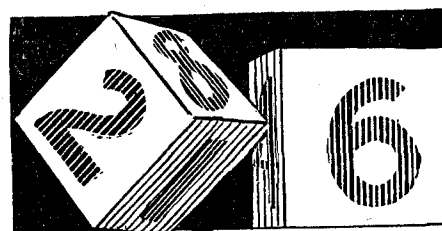
The directorship of the Merrill-Palmer School, offered to Miss White in 1920, was the opportunity she and fellow leaders in the Home Economics field had been looking for. The School had been endowed by Mrs. Lizzie Merrill-Palmer, wealthy widow of a Michigan Senator, for the "creation of a school of home making and motherhood." Miss White knew of the work on young children being done in England, and travelled there to observe it. She returned with a teacher from Grace Owen's school, a Miss Emma Henton. Miss Henton was a woman of no psychological or scientific training, but possessed of what has been called "plain genius in dealing with little children." Back in Detroit, Miss White called Dr. Woolley to establish the scientific work of the institution, and proceeded to put Nursery Schools on the educational map. For the first time in America, young college women were enabled to study the mental, physical and social development of children, and, which is also important, to receive full college credit for their

work. Results have been world wide.

Miss White's pioneer work at Merrill-Palmer had another salutary effect on the Nursery School movement; it interested wealthy philanthropists. The Rockefeller Foundation was the first to realize the importance of this work. From it came the money for the establishment of the Institute at Columbia previously referred to. Merrill-Palmer, now quartered in a group of beautiful old stone houses on Detroit's Ferry Avenue, has continued to be the model for Nursery Schools in the Mid-West and elsewhere. Miss White remains at her post, where her reputation grows as organizer, administrator and leader of the executive side of the Nursery School movement.

LOIS MEEK. Disciple and once assistant of Helen T. Woolley, Lois Hayden Meek represents the younger generation in the Nursery School field. At an age (somewhere in the dwindling thirties) where most educators are still considered far too young for positions of real responsibility, she heads Columbia University's Institute of Child Development, to which she came five years ago as second in command. As far back as 1929 she brought out the 28th Yearbook of the National Society for the Study of Education, on "Pre-School and Parental Education" which represents so far the only official history of the movement. Incidentally, it was a task that involved writing a good portion of the chapters assigned to far more resounding names than hers. The Olympians of education have distinct traces of a familiar habit—that of putting their signatures to the work of younger colleagues.

Dr. Meek came into the Nursery School movement from public school work in Washington, D. C. Early in her career she began to build up her present reputation for a variety of outspoken frankness that has sometimes disturbed her more sedate elders. Paradoxically enough, the most progressive educators and social scientists will often show conservative, if not reactionary personal views on other matters. Thus, when Dr. Meek married some ten years ago (immediately after securing



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her Ph.D. degree), senior professors were shocked first at the fact of marriage so soon—they seemed to regard it as some sort of betrayal of her own best interests—then shocked again at the fact that she kept her maiden name for professional purposes!

At present, in heading the Columbia Institute, Lois Meek occupies one of the most strategic positions in the Nursery School movement. With her husband, at the moment New Dealing in Washington, she spends what weekends she can find free in an ancient and very handsome Connecticut farmhouse purchased three years ago.

LUCY S. MITCHELL. Wife of the well known economist Wesley C. Mitchell, she has been in the Nursery School field from the first post-war years. Coming from a wealthy Chicago family, she has been able to support the institution she heads—the Bureau of Educational Experiments of New York City—from her own funds. She has had a long career in educational work, having been Dean of Women at the University of California for some years before she became interested in the Nursery School. The Bureau, which was among the earliest of its kind to be established in the United States, comprises both a training center for infants and a demonstration and observation place for young mothers and teachers interested in child development.

Mrs. Mitchell has also made signal contributions in the difficult art of writing picture and story books for the very young. Her "*Here and Now*" series is used in Nursery Schools and kindergartens all over this and the other English-speaking countries. Concerned with everyday things—trains, steamboats, farms, industry, city and rural life—they are designed to interest their readers as gently and easily as possible in the routine aspects of the life that goes on around them. Some of them make good reading for adults, or those of them who may find themselves lacking in the knowledge that the progressively educated child of today possesses.

This work, and one or two geographical studies for children that she has produced, have earned for Mrs. Mitchell a membership in the very select Geographers' Society of the United States. She is one of a few women so honored. Intense and thorough in her manner of working, Mrs. Mitchell finds time from all her pro-

fessional interests to maintain a considerable reputation as an amateur gardener. Children of her own and two she has adopted add a sizable family to her academic and social cares.

JOHN E. ANDERSON. As director of the Institute of Child Welfare and Professor of Psychology of the University of Minnesota, Anderson occupies a leading position in the field of Nursery School theory in the Mid-West. Like John B. Watson, he made his approach to the field through animal psychology, and has produced much notable work in that branch of knowledge. He has been very active in the American Psychological Association. Young, vigorous and athletic looking, he likes to recall feats of considerable prowess on Harvard track teams of his undergraduate days. Two sets of twins of his own have been through the Nursery School mill—are recent alumni of the Institute which their father directs.

KARL AND CHARLOTTE BUEHLER. The Buehlers, who are husband and wife, have worked for many years together at the University and in the city of Vienna. Frau Buehler, under the Socialist regime in the city, did excellent work with underprivileged children. Since the overthrow of the Socialists, both the funds at her disposal and the opportunity to reach the children have been curtailed. Fascism does not approve of progressive child education. In addition to clinical work, she has published, both in Austria and this country, a generally admired handbook on "*The First Year of Life*," which contains a system of mental tests for infants worked out in collaboration with her husband. Herr Buehler's work has been more on theoretical lines. They have two children of their own, now grown, and in their home in Vienna have dispensed hospitality and learned conversation to scores of American visitors. Frau Buehler has lectured in this country, her husband has not yet achieved enough mastery of English to follow her example.

SIDONIE M. GRUENBERG. Though still technically a "layman" in the sense of possessing none of the higher academic degrees or connections, Sidonie Matzner Gruenberg has been in the forefront of the Nursery School

and Pre-School movement ever since it began. In fact, her interest may be said to have begun before there was a Nursery School movement in this country. She was one of the group first inspired by Felix Adler's views on the need for better child care, and for the better education of parents, expressed through the Ethical Culture Society. At present she is Director of the Child Study Association of America, which was the first organization to conduct regular child study meetings almost a generation ago.

This Association, which is supported by membership dues supplemented by an occasional contribution from one or another of the welfare foundations, maintains a bureau for the publication of articles, books, bibliographies and general material on child development problems. Mrs. Gruenberg regards the education of parents as chief among the Association's responsibilities, and keeps more or less open house for consultation with anxious or puzzled fathers and mothers.

Mrs. Gruenberg is a woman of inexhaustible energy. In addition to heading the Association, she attends all the important conferences on child development and welfare, speaks at meetings, prepares and writes handbooks and pamphlets, and edits one of the leading magazines in her field, *Child Study*. Time off from these activities goes to a family of five. Her husband, Benjamin Gruenberg, was active for many years in the field of vocational guidance.

CHRISTINE HEINIG. Attractive and in her late thirties, Miss Heinig ranks as perhaps the best known Nursery School teacher in this country today—the other leaders considered here have been for the most part the theorists and organizers of the movement. As practical teacher, working at closest hand with very young children, Miss Heinig established the first Nursery School at Cornell University, at Vassar College, and at the Washington, D. C., Child Research Center. At present she is in charge of school-room work at the Columbia Child institute, where she was first brought by Helen T. Woolley.

Miss Heinig has made another interesting application of her experience and knowledge of young children. For some years now she has acted in an advisory capacity with manufacturers and managers of large department stores interested in the children's mar-

ket. She has designed furniture, with careful attention to posture requirements; toys, which must not be too educational nor yet entirely useless; clothing, dishes, even a special set of silverware for the youngest child. The arrangement is roughly this; Miss Heinig contributes her wealth of knowledge on infant capacities and tastes, the factory or store designer contributes style. The result has been happy, for previously furniture and utensils designed for little children have consisted solely of adult forms cut down to infant scale. Now they can possess things made for them, with only their needs and inclinations in mind.

ROSE ALSCHULER. In her early forties, Mrs. Alschuler is another representative of the younger generation in the Nursery School movement. She is also something of a pioneer, for her interest began as far back as 1925, when she headed the first Nursery School to be set up in collaboration with a public school system—in the city of Chicago. Member of a very wealthy Chicago Jewish family, she has used her own funds to inaugurate and support this and other institutions in the Mid-West.

To her colleagues, Mrs. Alschuler is something of a paragon of dynamic energy; they contemplate her activities and shake their heads. In addition to looking after her own family, she is Staff Director of the pre-Primary Group at Winnetka, Illinois; head of the Nursery School of the Chicago Normal School, director of another at the Garden Apartments, a housing scheme for Chicago Negroes founded by Julius Rosenwald, and is an active member of innumerable committees, boards and associations. Somehow she finds time to write books and pamphlets. Her *"Two to Six,"* a book for parents of children at that age is a small classic in the field.

Her family consists of five children, ranging from adolescence to college age; the fact that at the moment they are all earnest Socialists does not distress her in the least. Her husband is a well known Chicago architect, who has worked his way up from obscurity and poverty in traditional American style. Mrs. Alschuler adds a final distinction to her professional rank—that of best dressed woman in the movement.

GRACE LANGDON. With Mary Dabney Davis, her collaborator in the United States Office of Education, Grace Langdon occupies a strategic post in the movement, particularly since FERA money has been available for Nursery Schools of the country. They are responsible for advising communities and institutions that desire to establish Schools under the emergency program—naturally, with some twenty-five hundred set up within the past year, they have had enough to keep them busy. One constant struggle is to see that standards for Nursery School operation are kept high, in spite of the unavoidable haste and confusion attending Federal relief projects.

Grace Langdon was trained under Helen T. Woolley at the Columbia Institute of Child Development, where she specialized, among other things, in the writing of pamphlet and leaflet material for parents and teachers of young children. Her *"Home Guidance for Young Children, a Parents' Handbook"* was published in 1931 and remains a standard manual for pre-School practice.

MARGARET DRUMMOND. In charge of child study at the University of Edinburgh, she is a distinguished representative of the English school of infant education and observation. Her book, *"Five Years Old or Thereabouts"* is considered by American colleagues to be the most authoritative work on its particular subject so far produced in the British Isles.

DOUGLAS A. THOM. At present one of the leaders at the Boston Mental Hygiene Clinic, Dr. Thom has made his contribution to the progress of the Nursery School chiefly through psychiatry. He is the author of a chapter in the Nursery School *Handbook* of the National Society for the Study of Education, which clearly points out the value of work on little children for the understanding of later adult problems, and the prevention of difficulties originating in infancy. He has also prepared many pamphlets and booklets for the Washington Children's Bureau.

HAROLD JONES AND MARY COVER JONES. Working at times together and at other times on their own, this young couple (still in their early thirties) have made

scientific contributions of the first rank to their field. Harold Jones's early scientific studies were made under Woodworth of Columbia—one of the great names in American psychology. At present Dr. and Mrs. Jones head the Institute of Child Welfare of the University of California.

WILLIAM E. BLATZ. Co-author with Helen Bott of *"Parents and the pre-School Child,"* Dr. Blatz of the University of Toronto represents the Canadian wing of the Nursery and pre-School movement. Dr. Blatz's approach has been through psychiatry. An able speaker, with a very confident manner before an audience, he is well and favorably known in professional gatherings in this country. With Mrs. Bott, who is the wife of the head of Psychology Department at Toronto, he runs a pre-School Clinic and Nursery School, conducts study groups, and has collaborated on many research projects.

MYRTLE McGRAW. A former student of Helen T. Woolley, Dr. McGraw is one of the principal workers with little children at the Medical Center of New York City. Her interest has been mainly psychological. Quite recently she achieved a mild dash of newspaper publicity through some experiments performed with a little girl of fifteen months, wherein the subject was shown roller-skating, leaping from a high bureau, and climbing a steep six foot incline—all at an age previously considered far too low for such feats of derring-do.

PEOPLE IN GENERAL

A SURVEY such as this one is of a large and important sector of educational, social and scientific effort is unavoidably incomplete. The fact that the Nursery School and pre-School field is so comparatively new adds further difficulty, making the attempt still more cursive. Many scores of young workers in education and allied professions are turning to it as their specialty. Naturally it is too early to decide how valuable their contribution will be.

There are also many workers who have been in the field for some time whose activities cannot be told in detail. But Beth Wellman, who took over the work of the late Bird Baldwin at Iowa State University, is one whose work should be included.

The Land Is Gone

by Arthur Edwin Krows



Now that the National Domain has been closed to settlement, the Government has no more homesteads to offer dissatisfied citizens who want to make a fresh start elsewhere. They must be made content in their present surroundings. America prepares to experiment with industrial education, Europe's successful answer to this problem.

WHILE the professional teachers of America have been viewing with considerable concern the effect on their pupils of ungoverned educational forces outside the schools: national advertising, motion pictures, radio and many other 20th century influences not previously part of the traditional system of pedagogy, they are being challenged by a governed force, a threat to the exclusiveness of the schools as suppliers of formal education. It is called the museum; and in this country, according to the rolls of the American Society of Museums, there are upwards of 1,200 bidding actively for the interest of the public.

It is, however, a new museum. No longer do its halls combine, in one stultifying hodge-podge, Napoleon's coach, Lincoln's top hat, Cleopatra's anklet, a Viking's drinking-cup and a stuffed crocodile. Instead, this miscellany is grouped, classified, related to everyday life and, amazingly enough, is frequently *made to move*. The change is found

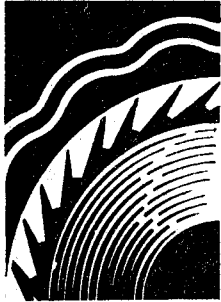
most strikingly in what is differentiated as the Industrial Museum because this institution is enabled to touch what are esteemed to be the more practical phases of life. It is another emergent phenomenon in answer to a unique demand which comes out of the changing conditions of our times.

The museums of science and industry of New York, of Chicago and of Philadelphia are the manifestations of this new order in the United States; and their method of service may be described as a reduction of their exhibits to fundamental principles, the application or misapplication of which the visitor may see clearly for himself. The outstanding characteristic of places like these, as they are observed by the first-time visitor, is motion. Whole halls filled with smooth-running machinery engage the eye. Or it may be that the given exhibit is at rest until the visitor wills otherwise and signifies his desire by pressing a convenient button on the rail in front. And yet, as a matter of fact, motion is only an incident. The real appeal is to relate by any means, moving or still, enlargement or miniature, three-dimensional form or cross-section, the important facts of the exhibit to the visitor's own unspoken needs. These needs are largely, if not wholly, from the conditions of modern life. The new type museum, with or without motion, seeks to be the answer.

The industrial museum, in this character, has flourished first and best in Europe. The reason is not far to seek. Just to travel over the countryside on the Continent and to see every field under cultivation, and every woodland standing only by the grace of its gifts to man, is to understand. For many years there has been no national domain in Europe to which the discontented citizen could remove and stake claim to a homestead when the complexities of urban living became too much for him. His only hope has been to find a more effec-

tive way of doing that at which he has failed, and his national government, apprehending the trouble better than he is able to himself, sees a partial solution in offering him an industrial education.

America, with a coast to coast expanse that was largely uninhabited little more than a century ago, has only recently lost its national domain. The last of it was gone to all intents and purposes in the last administration of Roosevelt I. No longer after that could the proud, disgusted Yankee put his wife, his children and his household goods into a covered wagon and make a fresh start, at government cost, on the prairie. For



the first time he, too, had to submit in the manner that to his European cousin had become habit, to continuance of his *status quo*.

It was a situation with elements of tragedy. He didn't suspect it, and would not suspect it for a dozen or more years to come. But it was there. Government land grants had satisfied the grumbling veterans of the War of Independence; there had been more soil to give the unhappy soldiers of the Civil War; but for the returning doughboys of the First World War there was no such palliative.

To make matters worse, the United States emerged from that World War in a state of turmoil. It had lost its character as a strictly agricultural country. It had become a place of giant industry, with involutions of living such as never before had been attained on earth. Within its limits blossomed the new corporate form of business; there came the rise of labor, the bewildered ineffectiveness of the so-called white collar class; there came the Depression—a rearranging and shifting disastrous for the individual and menacing the coherence of the nation as a whole.

The Forest and the Trees

The obvious cure was in making every citizen see, by some still undefined means, that his own well-being, with all the known aids to better living, all the higher standards that he wanted to keep, required emphatically the preservation of the national structure. That is where America first has seen clearly the place and function of the modern industrial museum.

There was the danger in the maladjusted citizen whose only salvation seemed to be in returning him to the land when that particular opportunity was gone; there was danger also in the man who had succeeded very well within his own little sphere where he could enjoy the 20th Century advantages, for he had closed himself up there snugly and recognized no part of his responsibility to the rest of the social scheme. In the age of specialization, brought about by improved communication and transportation, the lumbermen of the great Northwest gave little thought to the rice growers in the

Carolinas, as they, in turn, were heedless of the machine tool makers of New England, or as these were careless of the fishermen of the Chesapeake. Nor does one have to stretch imagination to conceive this, for virtually all of us ignore the vast power industry that responds when we banish night by touching the button on the wall, the aqueducts and reservoirs that make possible the refreshment of the bath, the gardens, the pastures, the abattoirs, the transportation systems and the markets that present the food on our tables, or the number of elaborate steps required to clothe us.

Samaritan to the Land-Lost

How much of this was glimpsed by the man who really brought this modern, corrective museum movement to America is impossible to state. In the years immediately succeeding the First World War, Henry R. Towne was known to the public that he was so richly to benefit as an elderly lock manufacturer with a plant in Connecticut, and chairman of the board of the Morris Plan Company of New York. Those with longer memories could recall that he had been president of the Merchants' Association of New York and also of the American Society of Mechanical Engineers. Just a few friends knew of his great dream, and no doubt most of those dismissed it as of minor importance.

Indeed, Towne's persistent thought was not original, nor did he suppose it was. Boiled down, it was merely that he wanted to see the youth of America presented with the fascination and the dignity of handicraft by being given an opportunity actually to handle the tools and the apparatus of productive industry. His driving impulse may have been purely reactionary, grief at seeing young people spurn the shops for the supposed "gentlemen's" jobs. But no matter.

When Towne died in the autumn of 1924, he left approximately two and a half million dollars to found the first of what he hoped would become a chain of exhibition places in America, where boys, particularly, might view and handle the devices of manufacture. He left provisionally, also, securities in an even larger value to become available for expansion of the plan if other wealthy persons would match his bequests. As a capping provision worthy in its shrewdness of the president of the loan company, he appointed as trustees of this part of his will the collective members of the Chamber of Commerce of the State of New York, meaning most of the commercial wealth and influence of New York's metropolitan area.

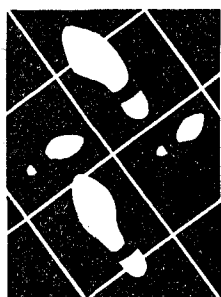
They accepted the trust, but were a little embarrassed to know what to do with it. Then the late George F. Kunz, head of Tiffany's, undertook to manage the project, and there was formed, as a reproach to the recent hostilities, the Museums of the



Peaceful Arts. The incorporators were, in addition to Dr. Kunz, Marston Taylor Bogert, Calvin W. Rice, Louis Livingston Seaman, Charles H. Strong, John A. Stewart and Frank A. Vanderlip. In the new body of officers and trustees, one found also the names of Thomas A. Edison, Michael J. Pupin, Elmer A. Sperry, John W. Lieb, Melville E. Stone, Nicholas Murray Butler, John H. Finley, John Ellsworth Brown, Leonor F. Loree and Felix M. Warburg.

It is reported that millionaire members of the Chamber were for matching Towne's provisional bequest and building a worthy shelter for the idea at once; but this matter was postponed until useful statistics could be acquired through the operation of an impromptu industrial museum on a couple of floors in a building on 40th Street, across from the New York Public Library. This experiment was opened to the public quite casually one morning in 1926. Day after day important persons enthusiastically discovered it; and yet it generally seemed quite extensive enough to care for its visitors. Consequently, the larger idea languished. But Dr. Kunz was not satisfied. He made impassioned speeches for the expansion of the idea, and eventually brought about another serious discussion of what to do. It was now the spring of 1927. The years were piling up.

If the plan was to grow, what form should it take? The City of New York offered a choice of several important sites for the building, including what is now Fort Washington Park and part of that property where now stands De Witt Clinton High School. But the gentlemen were not prepared to move quite yet. Up then spoke Charles T. Gwynne, executive vice-president of the Chamber, and recounted another dream of an industrial museum that had come gloriously true. He told the members of a fairyland place that he had found in



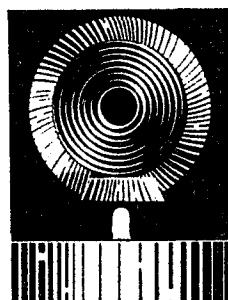
Munich during his vacation the previous year, a great structure on an island in the River Isar, surmounted by a tower on the four huge faces of which one could read, instead of the time of day, the prevailing and oncoming weather by means of a Brobdingnagian wind gauge, a thermometer, a hygrometer and a barometer. That was outside.

And inside, one could see life-size locomotives sliced open that one might study the mysteries of their being; a 200-foot U-boat built into the foundations, the visitor being free to walk inside to touch the mechanisms and to peer for himself through the periscope; realistic coal mines with working miners; a planetarium showing in four minutes a year's movement of the constellations.

The business men were caught by Gwynne's enthusiasm, but they shook their heads. They'd have to see it for themselves, and heaven alone knew when they'd find the time to travel so far. Thereupon Gwynne had an inspiration possibly born of

an old saying about Mahomet and a mountain, and suggested that the Deutsches Museum of Munich be brought to them—in motion pictures. The proposal was seconded, the necessary expense money was voted and the unwitting Gwynne was shipped abroad with a film director and a cameraman, as head of an exploring expedition.

The little group visited intensively only the outstanding industrial museums of Europe—the Science Museum in London, the Technisches in Vienna, the Conservatoire des Arts et Métiers of Paris and the Deutsches. The trip occupied six weeks and covered 10,000 miles with extraordinary difficulties in carrying American cameras, lights and film through customs. Ten full reels of exposed, usable negatives were brought back. Before the year was out the vision was unfolded. The goal was now seen clearly by the collective members of the Chamber for the first time; but it was realized now more than ever that the body of the undertaking was unready.



Further tests were necessary to learn just how this great venture might be made to meet the needs of an American public. Nevertheless, the accommodations on 40th Street had now become somewhat cramped for the growing attendance; so a little later the sapling institution was moved to roomier quarters in the "Daily News" Building on East 42nd Street. At about the same time the cumbersome old title was abandoned in favor of the shorter, more effective, present name, the Museum of Science and Industry.

In the meantime the need of industrial education in America along the lines then proceeding so successfully in Europe was becoming apparent to others. Down in Philadelphia, where Henry R. Towne had been born, was the Franklin Institute and the American Philosophical Society, dating back to the Colonial days when Poor Richard had established his *junto* for scientific inquiry. In Chicago there was Julius Rosenwald, mail order philanthropist, engaged in converting the old Field Museum, remaining from the Columbian Exposition of 1893, into the first considerable industrial museum in the modern sense in America. Each of these purchased prints of the imported films from the institution in New York for their own local exhibitions; and thus it was that the European experience in this line came almost bodily to America.

In Henry Towne's youth he had studied physics at the Sorbonne. It is surely not beyond the realm of probability that he at some time during his stay in Paris had wandered over to the Rue St. Martin to behold the rich industrial collection at the Conservatoire des Arts et Métiers. Here he might have seen, as the visitor may see today under the friendly guidance of M. Paul Landais, *inspecteur des services administratifs* and *conservateur des collections*, the actual, original laboratory equipment



of the great 18th century chemist, Lavoisier; Jacquard's own looms; the reputed first steam engine, the veritable "steam digester" invented by Denis Papin in 1679; Thimmonier's 1830 sewing-machine, and Cugnot's famous, abortive steam automobile of 1769!

The Conservatoire is the oldest of the world's great industrial museums. It dates back to the great engineer Vaucanson, who in 1782 left his collection of tools of various trades to the French Government, to be placed on permanent public exhibition for the good of artisans who might study and handle them. His idea was caught up quickly by Descartes; and he founded the Conservatoire in 1799 to perpetuate it, taking over the Vaucanson bequest as the nucleus of a more elaborate show.

To house the collection, the Conservatoire was given the 11th century Priory of Saint-Martin-of-the-Fields. The ancient refectory still stands, used today to shelter a fine technical library. Other buildings have been added to it, all erected on the same general plan, affording long narrow halls with daylight on both sides. Through the central aisle car tracks have been laid; and over these moves a small truck upon which may be conveyed to and from their cases precious exhibits required in nearby lecture halls. There government professors give courses during the season on applied science. The Conservatoire—the conservatory, the academy—is really a school; and that the strolling public is admitted at certain days and hours is merely incidental. Nevertheless, as a concession to visitors, a number of the machines, especially the fine small locomotive models, are put in motion on the visiting days.

Next in point of seniority is the Science Museum of London, located in the so-called "museum block" with the Victoria and Albert Museum, in South Kensington. It came into being to protect certain valuable exhibits left in government hands at the close of the famous Crystal Palace Exhibition of 1851. The collection was augmented with materials from the later Patents Museum and the Royal School of Naval Architecture, the last-named providing one of the finest collections of ship models in the world.

Bows to Our Ancestors

This is the place to which the original Wright biplane was consigned when authorities at the Smithsonian in Washington failed to label it to the satisfaction of the inventor. Here also was kept the original Edison phonograph, the Wizard having declared that he gave it to London because at that time there was not in all the United States a similar museum where such a relic could become a worth while force in science and industry. But there are plenty of native treasures at the Science Museum without these—Babbage's calculating machine; the entire attic workshop of James Watt; Maudslay's original screw lathe; the planing machine of Roberts; the spinning jenny of Hargreaves; the famous locomotive, "Puffing Billy"; a continuity of inventions producing motion pictures; the trans-

atlantic airplane of Alcock and Brown and the original apparatus devised by the English conceiver of television.

The Deutsches Museum at Munich, with its eight or nine miles of exhibits ranged over several great floors, was started as an organization in 1903, and housed for some time in the old buildings of the Bavarian State Library. As far as the public knew, that was its ultimate condition until after the war, when structural operations were begun on the island in the river nearby. Until then and thereafter, the Deutsches was personified in a remarkable character, Oskar Von Miller, eminent in the higher departments of engineering and amazing for his unswerving pursuit of an ideal. What he accomplished until his death about a year ago has set standards for the planning, building and operation of industrial museums for all time.

The German Prometheus

Von Miller will be appreciated most in the technical departments. The general public will remember him best in anecdotes of his extreme plainness and humility, his kindly humor and his unrelenting acquisitiveness when engaged in seeking an exhibit for his beloved museum. At least one anecdote, that may be "after the act" but that he used to tell on himself, may be related here for its essential truth. He was traveling in Mexico when his party was held up by bandits; but the bandit chief, learning Von Miller's identity, at once withdrew because he said he could not bring himself to rob a master of his own profession.

The meaning of this is that Von Miller personally had proved the rich practicability of finding donations for a public collection. Whether the owner of an item which he desired was at the top or socially low made no difference. When he learned that the Kaiser had a fine model of an ocean liner worth perhaps \$50,000 in undepreciated German marks, he gave the Imperial One no peace until he had obtained it *gratis* for his *dampfschiffe* section. Carl Zeiss of Jena presented the Deutsches with its first planetarium and a rich group of optical instruments beside. The Hamburg American Line freely gave Von Miller a whole suite representing in full scale the varying class accommodations on a transatlantic steamer. All through the museum are gifts, some of them bearing the names of Americans as donors.

The great Bavarian had in this way established the legitimacy of a proper method by which an industrial museum may obtain exhibits, a method that the expanding American institutions are emulating to their profit. After all, what donor is more competent to provide illustrative material than an industrialist? Who has more to gain as an outcome of such popular education than he?

The surprising thing about Von Miller's solicitation, however, was that he refused to make any promises to the donor. The gift was unconditional or nothing. Yet the magnificence of his work was such that he rarely, if ever, met with refusal. In this he may have been thinking about the embar-

rassment of the Conservatoire at Paris, which for well on two hundred years has been obliged to accept—and what is worse, to keep—every exhibit sent in.

Still, Von Miller's conception of the industrial museum afforded room for virtually everything. He might not specifically want duplicates; but even these he found that he could exchange with foreign institutions for other things needed. Indeed, there was not, in any reasonable sense, much that he did not need. To him industry was not just what might be done with the hands; it embraced everything—and by the same token the Deutsches is encyclopædic, in reality a museum of civilization, breath-taking, inspiring. Every year there throng through its doors more persons than are regular inhabitants of the State of Bavaria. American tourists are heavily represented at the Deutsches.

The Technisches Museum für Industrie und Gewerbe at Vienna represents the merging, in 1909, of a number of minor Austrian collections; but the directors, probably because of more limited resources, did not attempt the lavish Munich scheme. It is apparent, nevertheless, that they approved it. But between their fund limits and their highest hopes they found an ingenious compromise. They became encyclopædic to the extent of including all the headings; but under each heading they epitomized the facts. The result is that the visitor there, seeing the greater relationships, is impressed mainly with the interdependence of industry, the vast network of civilization. This approach is highly effective, even if it does not give the Teutonic thoroughness of information to be found at the Deutsches; and it may be the angle most to be desired in America, where the greatest need seems to be to acquaint the citizen with the whole national fabric.

The policy of the Science Museum in London is in many respects similar to that of the Technisches, save that it confines its exhibits to proved applications, excluding, in practical English fashion, the merely experimental apparatus that is so much in evidence elsewhere. Such exhibition policy as has been possible in the New York Museum of Science and Industry, which is endeavoring to find itself as a purely tentative project for the time, seems to be to feature the inventions *that have meant most to the 20th century*. This is, of course, considering the circumstances, quite admirable, too.

The first comprehensive American survey of what Europe is doing in this way was made in 1925 by Dr. Charles R. Richards, now the executive in charge of the New York museum. He prepared his report for the American Association of Museums, of which he was then director. Among the institutions that attracted his attention as being worthy of particular study, in addition to those of Munich, London, Paris and Vienna already mentioned, he noticed the Museum of Oceanography

in Berlin, the marine museums of Rotterdam and Amsterdam and the Musée de Marine of the Louvre, in Paris. Also the traffic museums of Berlin, Dresden and Nuremberg. Likewise the agricultural museum of Budapest.

The United States also has some *specializing* institutions, most of them provided, interestingly enough, by industries themselves. Dr. Richards listed the more important of these at the time of his report as the Industrial Museum of the American Steel and Wire Company at Worcester, the museums of the Bethlehem Steel Company and the Bethlehem Shipbuilding Corporation and the exhibits of the New York Central and the Baltimore & Ohio railroads. To these now may be added, outstandingly, the Ford museum at Dearborn and certain large displays left over from the Chicago Century of Progress Exposition, reopened here and there for limited periods by General Motors and by Ford. To name all of the activities of this sort would be to set down here an astonishingly long list of efforts like Theodore Weicker's purchase and importation of an old-time German pharmacy, the interesting Texaco "educational" store displays in various cities, and widespread "good will" lectures by scientists of the Bell Telephone Laboratories for the A. T. & T., and by others for the General Electric Company. This is not being done because it surely is not necessary to add confirmation of the fact of a great constructive movement now just beginning to gain significant force.

Nevertheless, it would be wrong to omit mention, among references to the more modest efforts, of the fine work that has long been carried on by the museum at Newark, N. J., which makes a specialty of lending its exhibits to responsible persons outside. Schools, of course, head its list of beneficiaries.

It is this point of benefit that is the great aim of the new industrial museum. And it is not a mere talking point, either. One of the most convincing proofs that it works is the readiness of the museum people to let visitors literally wear exhibits out, holding the surely consistent view that if an exhibit has to be replaced in whole or in part that just demonstrates that it is doing its work far better than the set-up that is given just a respectful glance and passed by.

Here are the superficial attractions of the museums of the new age. In adapting them to America—for history has shown amply that the lessons of Europe cannot be applied to the special circumstances of America without changes—the sponsors of this great educational movement must scrutinize each tiny factor for its ultimate effect. Those that pass the test should, when placed in combination, provide America with a unique institution, belonging as truly to New World soil as the Conservatoire does to France, the Deutsches to Germany, the Technisches to Austria and the Science to England.

Economic War Reports

Compiled by Edward H. Collins

American Front

AFTER A GOOD DEAL OF SHADOW BOXING, during which Mr. Peek and the State Department traded imaginary punches on the relative advantages of barter and most favored nation clauses, the United States has now definitely cast its lot with the State Department. The Peek-sponsored proposal to exchange 800,000 bales of cotton for German merchandise has been denounced and repudiated, and this country promises to keep its hands free of the taint of barter, no matter how much the rest of the world may be smeared. "A commercial program of bilateral balancing of trade," says Francis B. Sayre, Assistant Secretary of State, "would be, for the United States, suicidal." He points out that this country has large export surpluses with Europe and the British Dominions and substantial import surpluses with the tropical countries, and any scheme for balancing sales to and purchases from any one country would be an impossibility for the United States. Continuing on its reciprocal trade pact course, therefore, with redoubled vigor, the State Department is ready to open negotiations for agreements with Canada and Italy, the first two countries of front rank in political and commercial importance on the negotiation calendar. The other countries on the list are Brazil, Colombia, Hayti, Costa Rica, Guatemala, Honduras, Nicaragua and Salvador, among the Latin American nations, and Belgium, Sweden, Spain, Switzerland, Netherlands and Finland, in the European group. The Administration has let it be known that it wants to try to internationalize the AAA doctrine still further by seeking an agreement with the leading cotton producing nations to restrict exports. No notable success has attended the effort to curtail wheat exports by agreement.

British Sector

GREAT BRITAIN has arranged an important trade agreement with the Irish Free State. After waging a bitter eco-

nomic war for two and a half years, the two nations have relented to the extent of agreeing to an exchange of British coal for Irish cattle. The agreement calls for an increase of 1,250,000 tons a year in British coal exports—an increase which, it is estimated, will give steady employment to 5,000 miners—and for an increase by Britain of 33 1/3 per cent in all categories of the Irish cattle quotas. Besides helping the British export coal trade, the agreement will enable several British shipping services between the west coast ports and Ireland to resume. The losers in the deal are Germany and Poland, which have been supplying the Irish coal market for the last two years. The arrangement will come as an especially hard blow to Germany, which will shortly be looking for export outlets, not only for its own coal, but for that of the Saar as well. British coal, which has never really recovered from the blow it suffered in the general strike of 1926, when some of its export markets were lost, had better days in 1934, with employment around 8 per cent better and output up 12,000,000 tons in the first nine months. While British foreign trade turnover was considerably higher last year, the increase in imports far outstripped that in exports, the import surplus rising to £285,407,000 from £259,400,000 in 1933. December, however, took a most favorable turn, exports rising £3,430,000, against an increase of only £100,000 in imports.

French Front

FRANCE has not abandoned its cherished gold standard, but it has forsaken a policy for which it has stood for years just as surely as it did for gold. France has, in brief, thrown out of the economic window its traditional hard money policy in favor of easy money, whose exemplars are to be found among the non-gold and devaluationist countries. M. Moret has been let out of his job as governor of the Bank of France and M. Tannery has been in-

stalled in his place for the explicit purpose of easing the money market through extending the discount privilege to Treasury bills. Here is a policy that faces both ways, for, while clinging to gold, France goes in for easy money to counteract the deflationary attributes of the gold standard. At the time of the change in the central banks management, it was reported that France was going to adopt a tourist franc, whose value would be 20 per cent or so under that of the par franc, thereby catching up with Switzerland, a leading competitor in the tourist trade, where the hotel keepers have an arrangement which allows them to take Swiss francs at a discount. The curve of French industrial production has continued downward, and unemployment increased 33 per cent in the closing months of 1934. Premier Pierre-Etienne Flandin, after giving the Bank of France a "modern" money market equipment, has caused to be introduced in the Chamber of Deputies a bill for corporative organization of industries important to the national economy which find themselves in difficulties. France cut its imports 18 per cent in the first eleven months of 1934. One country was able to increase its sales to, and decrease its purchases from, France. It was Japan.

Latin American Sector

THE MOST AMAZING ECONOMIC NEWS out of Latin America is not the foreign trade recovery in Argentina and Peru, but the growth, like Jack's beanstalk, which Brazil's cotton industry is experiencing. In the last eleven months cotton exports from Brazil totaled 110,408 metric tons, an increase of no less than 100,935 tons over 1933's total. The price realized, moreover, was higher, the 1934 figure being 3,549 milreis a metric ton, compared with 2,812 in 1933. Thus the foreign exchange accruing to Brazil was 365,223,000 milreis larger because of the cotton shipments. There is small wonder that blocked balances are moving

out of Brazil better and private companies are paying interest and dividends in foreign currency again. Argentina's foreign trade increased 28½ per cent in the first eleven months of 1934, with exports alone up 31½ per cent. With sales abroad running so large, Argentina increased its imports in November to the highest level since March, 1931, and included in the purchases was a quantity of machinery for the greater mechanization of Argentine agriculture and more automotive and truck equipment for use in the road building program. Peru's foreign trade grew in volume about 30 per cent in 1934, bringing a favorable balance of more than 110,000,000 soles. Exports were 80 per cent greater than imports. After concluding a commercial treaty with Chile on the day after Christmas, a German trade commission took an airplane for Lima, Peru, to begin negotiations for a trade treaty with Peru. A Peruvian commission has gone to London to study the possibilities of a commercial treaty with Great Britain.

Central European Sector

TO SHOW how close is the link in a Fascist state between politics and economics, it is being pointed out in Rome that trade between Italy and Hungary, benefitting by the Italo-Hungarian trade agreement, increased 70 per cent in the first ten months of last year in comparison with the corresponding period of 1933. The Italian influence has reached also into Czechoslovakia. Patterned after the Italian decree in December nationalizing foreign holdings of Italian subjects, Prague has ordered Czech holders of foreign bonds to liquidate their holdings in the open market within sixty days, and the foreign exchange so received is to be ceded to the National Bank of Czechoslovakia. The purpose of this order is to strengthen the devisen position of the national bank in case of emergency. A change of striking character is being made in Austria, where the Fascist regime is establishing bureaucratic control over the economic life of the nation. The trade guild system of the Middle Ages is being restored and chambers of commerce are being abolished. The guilds are being used, at least at the outset, to help the small shopkeeper at the expense of big business. Price-fixing is being instituted on a wide scale, and the opening up of new shops in nearly all lines of trade

is being made dependent upon the approval of the appropriate guild. This restriction on new enterprises is being extended even to Austria's branches of foreign concerns. An international tubing concern, for example, was forbidden to open and operate a branch which it had already built.

German Front

GERMANY'S FOREIGN TRADE FORTUNES have been mixed lately. On the favorable side, nothing even approaches in importance the January 13 plebiscite in the Saar, the outcome of which will restore to Germany on March 1 coal mines of great value. On the adverse side, the refusal of the United States government to sanction the barter proposal for exchange of 800,000 bales of cotton for an equal value of German goods has indeed been a hard blow to the German economy. It has, on the one hand, shortened the German raw material supply; on the other hand, it has denied Germany a potential market for a good quantity of exports. That Germany's stock of raw materials is low is indicated by the banning from the end-of-January clearance sales of several textile products, including all one color and plain white textures of cotton, silk and rayon. Thwarted in the aim of obtaining cotton through barter with the United States, Germany has turned to Egypt and completed a barter agreement involving the exchange of 1,000,000 pounds of cotton for about 20,000 tons of German artificial fertilizers. Four thousand tons of whale oil are being received from a Norwegian shipbuilding concern in exchange for 5,500 tons of steel. Through a barter agreement, Germany is taking raw wool valued at 30,000,000 marks from South Africa and making payment in German goods. The international economic struggle has indeed become serious when a country tries to cut down its exports. That is what Czechoslovakia and Hungary are doing. Under cover of the clearing agreement, Germany has been using Czechoslovakia as a source of raw materials and has increased ten-fold its purchases of Hungarian wool, forcing Hungarian wool users to go abroad for part of their requirements.

Canadian Front

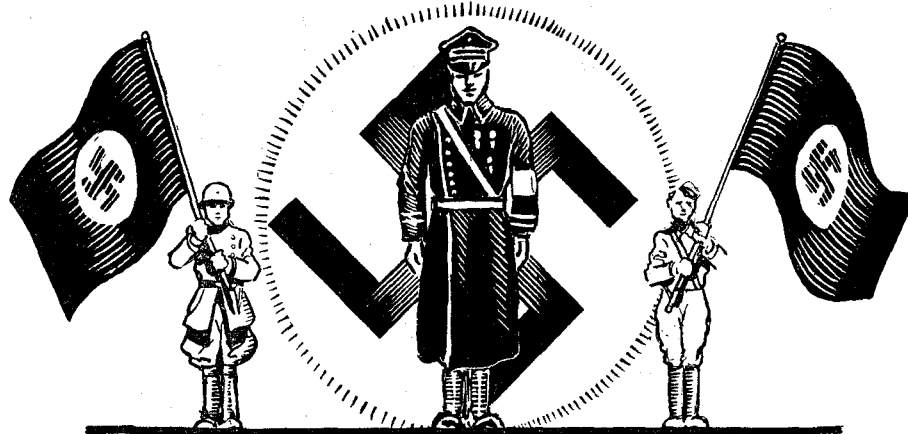
CANADA'S ECONOMIC PROBLEMS are similar in many ways to those of the

United States, with the agricultural and mining interests ever egging the government on to adopt measures unpopular with industry and banking. The agricultural elements have forced on Canada a central bank, and when that institution opens its doors on March 1 it will find already mapped out for it an easy money policy equal in degree to that of the Federal Reserve. Showing bluntly what a handmaiden of the state the new central bank is to be, Prime Minister Richard Bennett has already let it out that Canada proposes to accelerate the trade revival by using the central bank machinery, answering, at the same time, the complaint of the farms and small tradespeople that the chartered banks are too illiberal with credit. Mr. Bennett, suddenly changing his Conservative color for that of a dyed-in-the-wool Rooseveltian Liberal, has promised that Canadian widows and orphans are to be protected by the stamping out of the stock promotion evil, strict regulation of security issues and setting up machinery to investigate corporate developments tending to mergers and consolidations. In further renunciation of his political past, Mr. Bennett is now carrying through negotiations to ease the restrictions against trade with the United States incorporated in the Bennett tariff of 1930. Its fate was sealed by revelations before the Royal Commission on Business Practices that the Dominion Textile Company, operating in a tariff sheltered industry, had earned last year the highest profits since 1929 but still was paying 7 per cent lower wages.

Russian Sector

THE SOVIET GOVERNMENT has lately adopted a policy governing foreign purchases which may be of the first importance to exporters in Britain, Germany and the United States, among others. After a good many years of paying fancy prices for foreign manufactured goods, thereby allowing the supposed credit risk of selling to Russia on installment to be absorbed in the higher price, the Soviet has passed the word around that it will not longer submit to inequality in credit status with other nations. A few years ago, in its overpowering desire to get needed manufactured articles and machinery at any cost, Russia paid prices so large as to allow the exporter to discount the paper at 25 per cent and more without loss on the transaction.

Hitler's Many Armies



by
Erland Echlin

THE face of Germany's military medal, visible to the world, consists of her Regular Army, the Reichswehr or "Empire-Defence" force, allowed by the Treaty of Versailles. The reverse side, closer to the nation's heart, hides her much publicized political force, the S.A. and S.S. Little accurate information has appeared about these second groups but no fiction is needed to enlarge their potentialities—the truth is significant enough. Germany has other decorations of military import hanging on her turbulent bosom—heavily armed police, naval forces, reserves and veterans—but the pre-occupation of Europe's foreign offices is to have the Reichswehr maintained at its present strength and to keep Hitler's Brown-Shirts purely political. But the question is, can it be done?

Fashions Not from Paris

From one end of Germany to the other the S.A., *Sturm-Abteilung* or ordinary Storm-Troops, musters about 1,120,000 men between the ages of eighteen and, generally, forty-five. They are uniformed in bright brown riding breeches, roll-collared brown shirts with brown neckties, brown Austrian type peaked caps and black or brown knee boots or leggings. Except for 'leaders' there is no tunic, the waist length shirt being hooked to a heavy leather belt. A great-coat completes their equipment of clothing. In all garments there is a great variety of shades of brown due to difference of material, dyeing, quality and washing, but this is now being standardized into a color not unlike British khaki.

Originally they were specially enthusiastic members of the National-Socialist party who quelled disturbances against their speakers. As "heckling"

The Saar won, Germany's re-entry into the League of Nations hinges upon her right to re-arm. Here we examine the present nucleus of Germany's future military power.

at a German political meeting used to be almost entirely physical, the advantages of a distinctive uniform were obvious. Brown was chosen as a practical color; the tail-less shirt because it offered the greatest contrast to the thigh length, belted blouses of their deadliest enemies, the Communists. Not the smartest dress, showing off the badly proportioned individuals to disadvantage, it is, however, both effective and comfortable.

To enter this select body the young German must be a member of the party, fit, and recommended by his local political officials. His place on the waiting list of nine millions will be improved if he is graduating from the Hitler-Youth.

Accepted by the nearest Troop-Leader, he becomes an *Anwärter*, or 'going to be' S.A. man. After a few weeks or months in a plain, unmarked brown uniform, he becomes a private; then, depending on the length or character of his service, a senior private or *Sturmmann*. From here he can advance through all places to the top. Whether heading six men, a thousand men, or a division, their officers are called 'leaders'—the exception being Victor Lutze, who is *Stabschef*, or Chief-of-Staff.

The principal unit of the Storm-Troops is the *Standarte* (battalion), consisting of about one thousand men under the control of three hundred leaders. This is from one third to twice as many officers as in the ordinary military force, a condition developed for political, instructional and inspirational purposes. Battalions have three companies (*Sturmbann*), each composed of three platoons (*Sturm*) one hundred and ten strong. The platoons are split into sections (*Trupp*) of thirty-six. There is a half-section called a *Schar*, and the smallest division, six men only, a *Rotte*.

Three battalions make a brigade (*Oberstan-*

darte) of three thousand; and three brigades, a division (*Brigade*). There follows a *Gruppe*, corresponding to an army corps, strength twenty-seven thousand, and at the top, an *Obergruppe*, or army, of about ninety thousand. As in military forces everywhere, beyond the battalion, the formations are extremely flexible. There may be two or more battalions to a brigade and unstated numbers of brigades and divisions to an army corps depending on conditions of operations, necessity, or leadership. On this basis Germany has about one hundred and ten divisions of moderately trained, uniformed Storm-Troops—at present double the strength provided for by the framework of the organization for times of political peace.

They are moderately trained because of lack of completeness. Physical exercises, theory and practice of discipline, war sport and march drill are carried out with fair thoroughness but equipment is lacking to round out the training essential to a soldier. Except for a few fundamental rules and laws respecting the Storm-Troops nationally, chiefly relating to organization and discipline, the whole structure is highly individualized in training. That is, a battalion consisting of nine platoons may be in nine different degrees of efficiency or nine different stages of equipment depending on the Platoon-Leaders. One platoon may have for its head a war veteran who will have his men skilled in the arts of a soldier of 1914-1918. Another may have for leader a young man of wealth. His platoon will be fully equipped with blankets, packs, a field kitchen; everything, except arms, that his money can buy. Others may excel in physical fitness, certain games, or even perhaps as marksmen.

War-Sport, an unfortunately chosen name, describes what we call sham battles—except that theirs are highly realistic and seriously carried out every month instead of once a year. Not only the Storm-Troops, but associations, societies and the nation-at-large engage in, or watch with indescribable gusto, these imaginary struggles over trenches made of tape. A stone, a potato, or a wooden dummy makes a bomb; an outstretched forefinger or a walking stick constitutes a bayoneted rifle. After the attack the potato-bombs are gathered up, cooked, and Storm-Troops and spectators sit down to lunch.

Hoofers of the New Germany

Their chief and continual practice is march drill. Some hundreds, four abreast, swinging along a roadway present a fair picture of a military body. Emerging into an open square, forming into company line becomes an intricate operation, indifferently carried out from a soldier's viewpoint. The men are eager, some units are perfect, but there is

no cohesion beyond a few platoons at any one time. Should an emergency arise the Storm-Troops could, no doubt, be whipped into shape in record time, but after more than a year's drilling they do not make as good a show in any soldierly activity as a three-months British recruit.

Popgun Brigades

Except for special guards and some squadrons of horsemen from East Prussia, numbering in all about seven thousand, the S.A. Storm-Troops are unarmed. Many carry an odd assortment of scout-knives, daggers and bayonets but, keen as they are to possess them, military weapons are out of their reach. Rifle practice they get where they may, generally with arms twenty years old, or small calibre guns, target ammunition for which they themselves must buy. For the forty thousand-odd Storm-Troops in Berlin, fewer than five hundred rifles of all descriptions were available for range practice in the summer of 1934. With the small arm of the next war, the machine gun, at least 80 per cent have had no experience.

Nor are they paid. Indeed they not only furnish their clothing and equipment out of their own pockets but pay a monthly fee as well; eighteen cents to the S.A. or S.S. Club, eight cents special insurance and to the party coffers, a quarter. If they are employed, and three fourths of them are, thirty cents each month goes to the Party Labor organization. This total of eighty cents per month per man yields around fifteen million dollars a year, out of which High Leaders, permanent guards and a few others receive regular wages and the expenses of operations are met. As is usually the case with human beings there has already been one scandal in its accounting and disposition.

Their strength is in their spirit. Materially their only hope of gain is that they are in preferred positions for government jobs. The Storm-Trooper gives his person to the party and gets in return comradeship, security and the knowledge that he is serving his Fatherland. In the great recruiting period from 1930 to 1933 all kinds and conditions of men entered their ranks. Individuals among them murdered and assaulted Jews, Communists and Socialists. Others have since badgered foreign visitors. But when they had "won the streets" their influence was beneficent rather than otherwise for they ended the robberies, beatings and insults which were such a common feature of German night-life in the decade which followed the war.

The only coalition made by the forces of National-Socialism has been with the nationalist, monarchially inclined *Front-Soldaten Bund* or *Stahlhelm* of Labor Minister Franz Seldte. Uniformed in green-grey, these half million men are 60 per



cent veterans, 40 per cent post-war recruits. They have been slowly absorbed by the S.A., but still retain their own formations and more conservative ideals. As defense reserves they constitute a powerful element of German strength. Though unarmed, they are thoroughly trained as soldiers and could take the field at a moment's notice. Since the removal of the disintegrating group within the Storm-Troops on July 1 last the *Stahlhelm* has become far more reconciled to the volatile S.A.

To the enthusiasm of the Storm-Troops and the sober determination of the *Stahlhelm* the strength of steel is added by the twelve divisions, one hundred and twelve thousand men, of the *Schutz-Staffeln* or S.S. Originally Storm-Troops who distinguished themselves in the defense of their leaders, they have developed into a separate organization, the highest in rank of the three sections of the political army. Black uniforms piped with silver give them the smartest appearance in the party and their nickname, the "Black Guard." Like the others they are unpaid, provide their own uniforms and contribute a monthly fee, but more than a third have permanent positions as officials, clerks, door-men, or guards. Their training is similar to that of the S.A., but infinitely more perfected. Most of them carry flat, black, automatic pistols supplied on a permit from the civilian police. Of the forty thousand casualties sustained by the Hitler forces in their struggle to power, about half came from the ranks of the superior, quiet and deadly members of the Black Guard.

Two thousand of their number, heavily armed and fully equipped, form the famous "*Leibstandarte Hitler*," the personal guard of the Chancellor-President. It was this force that carried out many of the recent executions in their *Lichterfelde* barracks along the Teltow Canal in Berlin. They are, of course, soldiers and, as such, stand at the apex of the hundred and seventy-two divisions of the political army.

Amateur and Professional

Nearly twenty times smaller, the ten divisions of the Regular Army present another picture. Allowed a hundred thousand men by the Allies, with voluntary enlistment for a period of twelve years, the old war-time commanders, notably von Seeckt, have built up what has come to be regarded as the most perfect army in the world. Its seventy thousand infantry, thirty thousand artillery, cavalry

and supply services, compared with the military establishments of Germany's continental neighbors is only an army in miniature, but like a miniature, exhibits exquisite care in its composition. According to British Foreign Minister Sir John Simon, this force is now being tripled.

From the beginning perfection was the ideal and many previous notions were upset in its selection among the million volunteers. The height standard was discarded. City men, citizens of ports, mining and industrial areas were turned down in favor of lads from the countryside. Both stupidity and high intellectualism were taboo. The desired qualities were, rather, character, manliness and moderate intelligence.

Country Boy's Progress

For six months the recruit sees the worst that army life can offer. When, with all ceremony he then takes his final vows, there stretch ahead of him twelve years of rigorous discipline, hard but pleasant, a small pension at the expiration of his term and the pick of a dozen certain, life-long positions. His first training is in quietness, steadiness and deliberation. There follows intensive military instruction, full attention being given to the mechanized and chemical sides of future war, and above all—though they have no air force—relation of the airplane to other forms of combat. These soldiers are air-minded. Alertness has been substituted for the ramrod stiffness of 1913. There is about them now, instead of brisk efficiency, an air of deadly readiness. Their new commander-in-chief is one of themselves—former Corporal Adolf Hitler. . . .

There is much reason to doubt that Germany is in position to attack any nation today. She has, however, made vast preparations for "defense" under National-Socialism. The navy is negligible, there is no visible air force, but it is not unlikely that the nation could in record time equip itself successfully to resist even a combined continental attack. The will to resistance is there in unbounded measure, and behind the skeleton organizations of defense are millions of strong and able men and women ready to step into army or war industry at the sound of the first shot. They want peace, but do not believe that peace has yet descended on the world. Their great lesson from the last war is not to lose the next one. This they call realism. And maybe that's what it is.

How Shall We Save?

by August Zinsser

WHAT will this Congress do to improve our country's distressed banking system?

This is a question which is occupying the attention, not only of the legislator, but also of the banker and his troubled depositor.

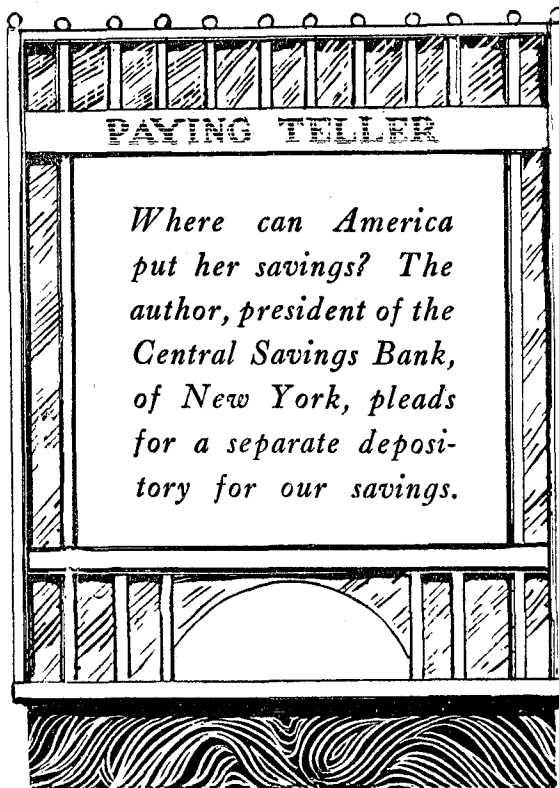
The Senate Banking Committee, of which Senator Duncan U. Fletcher of Florida is chairman, urges in its current report basic reform of America's "archaic banking system."

At the annual convention of the Savings Banks Association of New York, held in October, 1934, Adolph A. Berle, Jr., counsel to the Savings Banks Trust Company, advocated complete separation of savings banking and commercial banking. Mr. Berle got down to fundamentals. I will endeavor here to corroborate, with actual experiences and figures of the past few years, this sound proposal that the future, the immediate future, if possible, should be made to provide a dual system of banking, in which, for the sake of safety and security, the spirit of thrift will not be burdened with the risks of business.

That thinking is growing along these lines was evidenced in a recent talk by Smith W. Brookhart, former U. S. Senator from Iowa, who urged a "co-operative" banking system built around the Postal Savings system.

I like Mr. Brookhart's idea except that I disagree with the agency around which he would form his system. There is a much better one available—one that not only has proven itself safe, but also yields a higher return than Postal Savings. I refer to mutual savings banks.

Just as an example of how little is actually known about mutual savings banking in this country, permit me to take a leaf from the experience of the Central Savings Bank of New York City. During the celebration of this bank's seventy-fifth anniversary,



sary, considerable emphasis was laid on the fact that, despite the enormous deposits exceeding \$186,000,000, our earnings represented by surplus, built entirely from earnings, plus the 174 consecutive dividends paid to depositors (and to depositors only), were greater than our deposits at that particular time, by more than one and a half million dollars!

A depositor who had moved to New York City from the West and to whom the idea of mutual savings banks was new, could not understand why our government officials at Washington did not encourage the establishment of similar banks as a solution of our country's banking problems. He reasoned that if a bank could achieve

such a record for safety and earning capacity over a period of seventy-five years it might well serve as a pattern for financial institutions designed to protect the savings of thrifty people of other communities.

There are undoubtedly other banks whose distribution of earnings to depositors either in the form of interest or of dividends, exceeded deposits, but I venture to say that they are of the mutual savings type.

Taking our country at large, only a small portion is served by mutual savings banks. Only eighteen of the forty-eight states have mutual savings banks, and some of these but a few. Therefore, it is easy to understand why comparatively few of the makers of our national banking laws know anything about this form of banking which has proven not only so satisfactory but so profitable to nearly 14,000,000 people. Sixty of our United States Senators and two hundred twenty-two Representatives, more than half the membership of the House, come from states in which there are no mutual savings banks.

That our Representatives and Senators were not

fully cognizant of the time-proven safety of mutual savings banks was self-evident in the writing of the Banking Act of 1933 and in the framing of the organization of the Federal Deposit Insurance Corporation. The mutual savings banks were expected to join the Temporary Federal Deposit Insurance Fund on the same footing as commercial banks and trust companies, which as a group had not fared as well during the Depression. Before the stock market crash, there were approximately 25,000 banks in the United States. About 600 were mutual savings banks. During the five years of Depression only six mutual savings banks were forced to close their doors; two in Massachusetts, two in Wisconsin and one each in Maryland and New Hampshire. Both of the Massachusetts institutions have since reopened, and the other four are being liquidated. How the other types of banks weathered the Depression in contrast to mutual savings banks is revealed by the number of licensed banks, numbering approximately 15,800, but little more than half the number of banks in the entire country a few years ago. Not so long ago, Jesse H. Jones, chairman of the Reconstruction Finance Corporation, estimated that the losses in banks closed during the Depression will amount to \$3,500,000,000. This estimate was subsequently reduced to two billion dollars on the assumption that depositors would recover \$4,000,000,000 out of the \$6,500,000,000 tied up in closed banks a year and a half ago. Only a small portion of this will be recovered from the assessments made against stockholders of these institutions. National and state banking authorities estimate that \$100,000,000 might be made good in this way, but that very little is yet available for distribution to depositors due to litigation, difficulty in liquidating affairs of closed banks and inability of many bank stockholders to pay assessments. Already eight banks whose deposits were insured through their membership in the Temporary Federal Deposit Insurance Fund have failed. All eight were of the commercial type.

Mutual savings banks were not opposed to contributing to a fund which would guarantee deposits, but, because of their record, were of the opinion that they should have their own fund and should not be asked to share the risk of guaranteeing the deposits of commercial institutions. That this was only fair to the mutual savings banks and the depositors they represent was not recognized by the government until it was too

late. After six months' membership in the Temporary Fund, 170 of the 236 mutual savings bank members have withdrawn. The mutual savings banks of Massachusetts have had their own fund for some time, while New York mutual savings banks recently formed such an agency. No mutual savings banks in Connecticut, New Hampshire, or Rhode Island were members of the government's Temporary Deposit Insurance Fund. But then I have always felt, and also in this opinion I am joined by many of my fellow savings bankers, that deposit insurance in itself will not cure the ills of our country's banking system.

Let us go back only a few years until the time when bank failures began to appear quite regularly in the columns of our newspapers. Weren't they in states where commercial banks, either state or national, predominated and to which the thrifty people had no choice but to bring their savings if they wanted to give

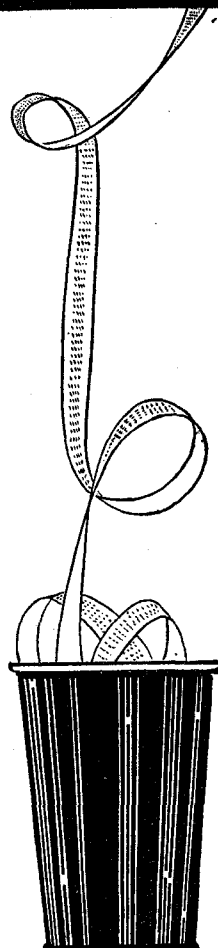
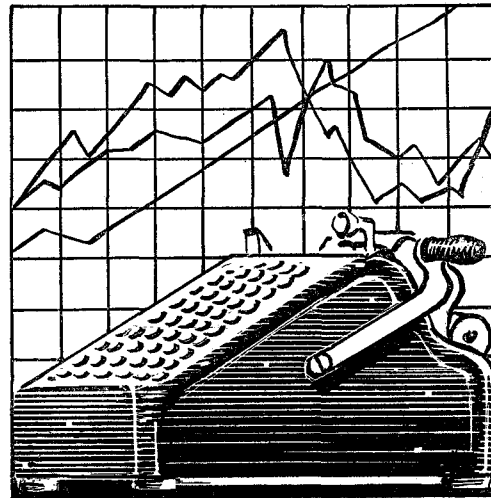
their money what protection was available and at the same time earn something on their savings?

Who were the chief sufferers of those failures? Weren't they the widows struggling to support their children? The aged who were depending on their life savings to take care of them in their declining years? The married couples saving to pay off the mortgage on the homestead? The younger people who were saving to make their dream castles come true only to have them demolished over night? Of course they were.

Many persons have been under the impression that the failure of a commercial bank was particularly distressing only to the business men of a community and that savings made up only a small part of its deposits. Here is an example that is typical of hundreds of other commercial bank failures:

The town has a population of 7,000 and one bank. The bank has over \$1,200,000 in deposits. Its statement shows that but \$334,000 are in demand or checking accounts. The bulk, \$866,000, represents the savings of the 7,000 citizens of that community.

Take any bank directory. Look up the deposits of the banks. Contrast demand deposits with savings. The savings you will find listed under various designations including Thrift, Interest and Time in addition to Savings. Then you will begin to appreciate why the writer recommends that what this country needs is two separate and distinct banking systems: one for the people who save; the other for business and industry. For so



long as there remains the element of risk in business, the possibility of a note's not being paid when due, the chance that an investment may go wrong, there will be failures among banks. But these failures can be confined to the type of bank that is forced by the nature of its business to assume such risks. These banks are commercial banks and trust companies. They serve the needs of business.

At this point it should be made clear that just because a bank has the word "savings" in its title it does not mean that it is a savings bank. It may not even be a mutual savings bank. In some states, of course, New York, for example, only a bank with savings in its name is a mutual savings bank, the use of that word by banks being restricted by law. However, in Vermont, where there are mutual savings banks, you will also find banks called Savings and Trust Companies, which are not mutual banks. They are institutions with stockholders, and render general commercial banking services in addition to having savings facilities. In New Jersey, there are savings banks of the mutual type and of the stockholder type, and both make use of the word "savings" in their names. Further west, we find banks whose titles would lead you to believe that they are primarily savings banks, but closer investigation reveals that many of these institutions render all the services of a commercial bank.

A mutual savings bank, however, is designed solely for savings. In fact, I often question that mutual savings banks should be called banks, for they do not function in the accepted sense of the word *bank*. Mutual savings banks do not make commercial loans, discount paper, have checking accounts, or indulge in speculative investments. They are institutions for savings, societies for thrifty people. Their primary function is to gather together the small savings of many individuals; invest their money so it will yield a fair return while the principal is safe and maintain sufficient cash on hand to meet the emergency needs of depositors. By segregating commercial banking from savings banking, much of the hardship brought about by bank failures will be eliminated. If savings are confined to institutions of the mutual savings type, the thrifty citizen whose few dollars of savings mean everything in the world to him will not be affected.

Granddaddy of the Mutual

The first mutual savings bank in the United States is still in existence. It is the Philadelphia Savings Fund Society. It opened the first mutual savings bank account December 2nd, 1816—one hundred and eighteen years ago. Less than two weeks later, it was joined by another—the Provident Institution for Savings in Boston, the first mutual savings bank to be incorporated. It is still serving the people of Boston. The largest savings bank in the country, the Bowery Savings Bank of New York City, completed a century of safety and service last year. This mutual savings bank has over \$500,000,000 in deposits, and numbers more than 400,000 depositors.

Thirteen mutual savings banks, including the

Central Savings Bank, observed their seventy-fifth anniversary in 1934. In all there are five hundred sixty-six mutual savings banks, ranging from a one-year-old, the Sanford Institution for Savings of Sanford, Maine, up to the hundred and eighteen-year-old Philadelphia Savings Fund Society.

How do mutual savings banks differ from other banks? First, they have no stockholders. Who puts up the money which is necessary to purchase banking equipment and pay the expenses incidental to opening the bank? The trustees *lend* the money, which is repaid as soon as earnings permit. The trustees are chosen from the public-spirited men who have banded themselves together to organize a bank which will be operated for the mutual benefit of its depositors. These men serve without compensation. Each of the original trustees of Central Savings Bank contributed \$200 to help start the bank. Within a few months this money was repaid out of the bank's earnings from the investments it had made with its depositors' savings.

Deposit Insurance

What is the basis for the claim of special safety of mutual savings banks? Primarily in the state laws which regulate the investments and the rigid enforcement by state banking departments of these regulations. Their investments are limited to the bonds of the United States, state, county and municipal governments, and A No. 1 bonds of public utilities. In addition, of course, they are permitted to make mortgage loans and loans on passbooks of depositors. Thus so long as the government is safe, so long as our public utilities' services are required by the people, so long as real estate is a sound investment, mutual savings banks cannot help but keep close to that narrow, straight path which a savings bank, operating for the protection and interest of its depositors, should follow.

Therefore, mutual savings banks are safe during bad times as well as good times. During periods of depression, they enjoy some of their greatest gains in deposits. Right after the market collapsed in 1929, the savings banks of New York City found their deposits climbing. Money which could no longer be doubled or tripled in the market was sent to savings banks where it could earn almost as much as a good bond or stock, and where, as later events proved, it actually gave a better return.

As time went on, business found itself with surplus funds which it could not employ profitably. A large portion of this money was diverted to New York City savings banks, some of it coming from other states. Limited by law to \$7,500 per individual, the savings banks were compelled to reduce this limit temporarily to discourage such money.

This is mentioned in passing to show what business thought of savings banks and at the same time to bring out how this later caused more trouble than any undue lack of confidence on the part of the small depositor. Up to the end of 1932, most of the larger savings banks of New York were continuing to record gains in deposits. Following the Detroit closing and the succession of state "holi-

days," business men and those who formerly dabbled in the stock market, fearful of the ultimate outcome of the country's shaken banking system, were the first to withdraw their large accounts from savings banks. How much of this money was turned into gold and hoarded in safe deposit boxes, no one can tell.

Despite such heavy withdrawals, the savings banks kept going. While the mutual savings banks as a matter of uniformity were requested under the President's and Governors' Proclamations to comply with the National Bank Holiday, the banking departments were not obliged to require of them more than a restriction upon withdrawals in some cases to protect the banks' depositors until the public's confidence was restored.

There are in this country 566 mutual savings banks serving 13,686,000 depositors whose savings aggregate \$9,720,377,000. In New York State, there are 138 mutual savings banks with 6,428,000 depositors and \$5,126,000,000 in deposits. Massachusetts has the most mutual savings banks, 193, with \$2,050,000,000 in deposits and nearly 3,000,000 depositors. Connecticut with seventy-three banks, New Hampshire with thirty-seven, Maine, thirty-three, New Jersey, twenty-three and Vermont with nineteen follow. The other mutuals are scattered in eleven states and number but fifty.

Thus you can see that geographically mutual savings bank protection is enjoyed and shared by a comparatively small part of our country; yet during the nation's most crucial period it has stood out as a haven of safety for one in every nine people in the United States, with a record unequalled by any other type of bank.

Now, if a form of savings banking has saved nearly 14,000,000 people from seeing their life savings wiped out by bank failures, why shouldn't its protection be extended to cover other parts of the country?

Mutual savings banks are unknown in the South, and practically so in the Middle West, West and on the Pacific Coast. Confining savings to savings banks and commercial banking to commercial banks through the governmental encouragement of the establishment of mutual savings banks in these areas, and restricting commercial banks from accepting savings wherever there is a mutual savings bank, will go a long way toward preventing a repetition of the bank holiday of March 4th, 1933.

If the People Run the Country

And why shouldn't the government encourage a banking system owned by the people? After all, the government is the people. It has stepped in and regulated public utilities and, under the NIRA, business generally. It has divorced the brokerage and investment business from banking. It has attempted to rectify the banking situation with legislation, but has overlooked the one fundamental principle that savings should not be mixed with commercial banking.

The first move toward a banking system which will belong just as much to the rank and file of the

people as the government itself, would be to reorganize the thousands of banks still closed, as mutual savings institutions. This has already been successfully accomplished by Lawrence, Mass., where the Community Savings Bank has succeeded the defunct Lawrence Trust Company.

All over the country there are communities struggling to reopen their closed banks by raising the new capital which is essential. Many are finding it difficult to do this, not only because of the reduced circumstances of its citizens but because the money which would ordinarily be available for doing it is frozen in the very bank it wants to reopen.

Hope for the Closed Bank

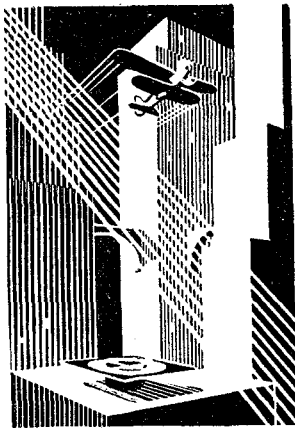
Then there are other communities with no banking facilities at all. For instance, Howard Carswell, financial writer of the New York *"World-Telegram,"* in a recent article stated that, while the Stephens law permitting branch banking in New York had been in effect a few months, state banks have established branches in only five communities, yet forty towns now need banking facilities, according to a check-up at the New York State Banking Department. During the Depression state banks have been closed in twelve of these localities and national banks have suspended in twenty-eight of them. For the most part, they are communities of 10,000 population or less.

In addition to communities throughout the country with no banking services there are such cities as Birmingham, Ala., Phoenix, Ariz., Little Rock, Ark., Los Angeles, Denver, Jacksonville, Atlanta, Chicago, Des Moines, Kansas City, Kan., New Orleans, La., Detroit, St. Louis, Butte, Mont., Omaha, Neb., Reno, Charlotte, N. C., Fargo, N. D., Oklahoma City, Charleston, S. C., Memphis, Dallas, Salt Lake City, Richmond, Va., Wheeling, W. Va., to mention just a few metropolitan centers, which are without mutual banks.

The government could build up a system of banking just for savings by encouraging the further development of mutual savings banks. It could help the people in these large cities, in the smaller communities where there are no banks and in the cities and towns where the banks are closed, to organize their own mutual savings banks by supplying the temporary loan needed to purchase banking equipment, etc., which would be repaid within a short time out of the bank's earnings.

Such a system of mutual savings banks, with rigid legislation as to investments, would make postal savings unnecessary and give the thrifty people of the United States the opportunity to earn as high a rate of dividend, or interest, if you prefer, as is consistent with safe banking.

The vast majority of our people could thus save in a mutual savings bank knowing that their savings would be as safe as the government itself; and when a depression came along, with its inevitable string of business and bank failures, bank closings would be confined, as they should be, primarily to commercial banks whose success is in no small measure tied up with the success of our country.



Talk of the Nation



Progress Reports

WHAT MAKES GRIST for the modern newspaper syndicate, upon whose reverberating bulletins, with appropriate art work attached, more American readers dote than do those who peruse leisurely the latest League of Nations reports, is, in a word or two, just about everything. Dickens's childish and thin rewrite of the works of St. John, St. Mark, St. Matthew et al., when it was announced a year ago as at last being ready (at a considerable price) for hot handling on the front pages of the American press—left us quite cold indeed. We said then, with our customarily phophetic brilliance, "It won't work." It promptly proved to be the circulation money maker of the year! It is out of this profound, corrected knowledge of what the American people like to read in place of news on the front pages of their newspapers (*copy-righted by, etc., etc.*) that we are now riding our money with the latest syndicate scoop (remember it took, with the assistance of the French government, 100 years to get this one nailed down to an American newspaper copyright) which has just been announced as front page news in this fashion: "*Napoleon's Love Letters, Kept Secret for Century, Sold to United Features.*"

We were not, of course, privy to the negotiations by which the American press representatives haggled Napoleon's love thoughts out of the safe-keeping of the French government archivist for the delectation of the morning and evening readers of the United States, but we wonder if, at least in the earlier stages of bargaining, anyone thought to offer cancellation of the war debts in exchange.

ALL OF OUR CURRENT FUNDS for betting (We should here state for the

record that we are still trying to recoup some of our losses for an incorrect plunge which we took on November 8, 1932) are not on Napoleon's Love Letters.

In the present struggle between *Zephyr*, 10001 and the old iron horse we still like the old iron horse. We can't explain it, and we don't think Dr. Freud could either. It's just a hunch. We know it: probably no better than the one we had about Dickens's rewrite of the Nativity. But we are not so completely biased that we can permit to go unchallenged the slur of one of the assistant screen reviewers of the *New York Times* upon the new stream-lined, Diesel-powered light metal articulated train of 1935 wherein he alleges that that conveyance has no histrionic dramatic power on the silver screen.

We quote verbatim the slur as it appeared over the initials of one F. S. N. in the *Times* review of the new RKO cinema thriller "*The Silver Streak*":

"That the picture lacks the epic flavor," sneers F. S. N., "of the original Iron Horse is probably no more the fault of its producers than of the train itself. *It's too feminine a bit of construction to lend itself to heroic treatment.*"

WE ARE NOT, despite the mercenary attitude of La Belle France toward the Little Corporal's love letters and the carping attitude of a motion picture reviewer toward modern transportation, a completely embittered soul. At the time when it happened several months ago we made a mental cuff note reminder that a group of scientists who could discover that the instinct of mother love was attributable to the proper quantity of manganese in the diet would go on to bigger and bigger discoveries. The scientists didn't fail

us either. In a very short time they were back with some more good news. This time they produced graphs and charts which proved, so they said, that nice people just don't happen. Not at all. It seems that nothing in this world is as simple as that anymore. To be a nice person, say the scientists, also requires the right kind of dietary conditioning. The thing to do, as *Oliver Twist* would have done, is to ask for another helping of magnesium.

And now the physiological laboratories of the University of Illinois come along with still one more startling discovery. Right living and correct thinking is not the real explanation of Pollyanna's *hey-nonny-nonny* sweetness and light. It develops that the sunny temperament, which can be an awful affliction, on occasions, is due to just the proper amount of fresh air. In other words, if you're a grouch, as we are, you lack fresh air.

OUR JAPAN SPY reports new progress in the spread of military training in the land of orange blossoms and unlimited dissection of China. The military master minds out there have decided that one of the troubles with putting people in jail is that it prevents keeping them brushed up on the manual of arms. Nothing daunted by this seeming *impasse*, the militarists have made a daring experiment. They recently armed the inmates of the Himeji juvenile prison and held a very successful field day of military maneuvering. Our Nipponese spy explains that the instructors kept the minds of the future Dillingers of Japan on the war game, and off of what the late Mr. Dillinger would have thought about under the circumstances, by spreading a "war rumor" that the U. S. Marines had landed and were coming to burn down the prison.

A RECENT STROLL through that cross-road of the nation's largest city which Don Marquis once explained lengthily, lucidly and humorously was named 42nd Street by "mathematical accident," brought us to a newly opened shop which is, or was at that moment, doing a thriving business selling the correct answers to a then current circulation contest of the *New York Daily News*.

We have no profound deductions to offer upon this logical concentration and attendant commercialization of minds best equipped to solve all puzzles and puzzle contests. We shed a very large tear for the poor judges called upon to determine whether Subscriber Jones's answer to No. 23 "Whose Face Is This?" is the result of racking his own brain or ransacking a basement counter of bargains in the Contest Department. And that put our mind very decidedly upon a recent press release of Harper & Brothers calling attention to one and all that their prize novel contest for 1935 would close on February 1. The release made note of the names of the judges of this contest and lo, Mrs. Dorothy Canfield's name (again) led all the rest! No literary contest, it seems, is really worth the name any more unless Mrs. Canfield is ensconced in the Chief Justice's place. The only thing which troubles us, and as a matter of fact the only reason for this quite pointless note, is how, with all this judging work Mrs. Canfield ever finds time to do her own writing, upon which American readers alone sit in judgment and seldom find wanting.

Cork With Character

AT THE TIME of its first appearance in the swankier class publications in late December of last year we were rather more than usually impressed with the advertisement for *White Rock*. If you haven't seen it we explain that it presents a sheer expanse of white paper carrying in the center a color photograph (approximate full size) of the yellow cap of the *White Rock* bottle and beside it a cork, very evidently a stopper from a whisky bottle. That's all there is: a group portrait of two stoppers.

Some time after the appearance of this ad (the second week in January, as a matter of fact) an acquaintance of this department's was standing early one evening at the bar of a cafe-club

in mid-Manhattan when there came in out of the night, hatless, timid and rather irresolute, a young man. He ordered nothing, just stood at the bar patiently until he could get the bartender's ear. "I wonder if I could trouble you for a couple of corks?" he said. The bartender seemed a trifle puzzled by the request and the young artist hastened to explain that he was looking for a cork that really looked as if it had been around, something worthy of being photographed with a *White Rock* cap.

It was just at this point that our acquaintance who had overheard the request and the follow-up explanation horned in and inquired, out of uncontrollable curiosity, what was wrong with the December portrait.

"I don't know exactly," said the young man. "Somebody didn't like it, that's all I know. They told me to find a cork with character." He made two selections from the array which the bartender offered, was a little nonplussed when he was told there was no charge and disappeared into the night.

Mexican Mix-Up

A WELL KNOWN Russian-American aeronautical engineer and airplane designer who has gathered degrees and experience in many lands returned recently from Mexico to tell us of his rather harrowing and upsetting experience down there. He was summoned south of the Rio Grande by the Mexican government in the summer of 1933 to give winged embodiment to an official brain storm, the cyclonic core of which was that the time had come for old Mexico to make an overseas aerial gesture to Spain in the form of a good-will flight. The Mexicans, he was told, had everything to carry this rather shopworn idea into execution except an airplane. Our friend was to build the airplane largely with funds raised by popular subscription and controlled by a Central Citizens Committee.

Everything went wrong from the start, and, with many interferences, and the *manyana* philosophy of the land continued that way until the airplane, twice wrecked by incompetent handling and twice rebuilt, our friend slapped an attachment on it and returned in disgust to the United States. There was every reason to believe that the official attachment would hold things in *status quo* until certain other

major difficulties between designer and backers of the proposed flight could be worked out. At least so the designer believed until receipt the other day of confidential advices that his plane was being dismantled.

It seems that the recent change in the Mexican government brought to the front a legal light on the power of Mexican attachments, who discovered that the plane in question was put together with nuts and bolts requisitioned from Mexican government stores. Being government property they were not attachable. Shylock-fashion the government demanded its pound (or so) of nuts and bolts—and has taken them. The absence of a Mexican Portia in this situation has resulted in a jumbled, still attached, pile of spare parts which will never fly again.

White Woolly Rabbit

ADD THIS to the list of Christmas time headaches: a lady of our acquaintance, wishing to make a small present to a friend's child, went to one of America's largest and greatest department stores seeking guidance. Advisers there, learning that the child was eighteen months old, suggested a white woolly rabbit as most appropriate. The lady ordered it accordingly, and asked the store people to mail it to "Sandy," c/o Mr. and Mrs. William Smith, 1798 Z Street, Washington, D. C. The largest and greatest store promised most solemnly to see that it arrived in good order by Christmas.

The young lady then waited for some slight sign from her friend that the present had arrived. Naturally, when you give gifts you like to know they are at least received. Utter silence from Washington. Finally, on meeting her friend again at home, she learned the store had not been able to keep its promise. The woolly rabbit failed to arrive at its Washington destination at the time promised. But the largest and greatest, etc., did not completely betray their trust or obligation to eighteen-months-old Sandy. In lieu of the rabbit on Christmas morning he received:

Mr. Sandy Smith,
c/o Mr. and Mrs. Wm. Smith,
Washington, D. C.

Dear Mr. S. Smith:

We greatly regret that we are unable to ship to you one white woolly rabbit as per Order No. 965803, for

delivery December 24, 1934, as merchandise is no longer in stock.

Please accept our assurance that we will fill this order as soon as stock is renewed.

Yours, etc.,

Queen Trouble

THE PEOPLE OF HOLLAND are at the present time very much concerned with the fact that their Crown Princess, the only daughter of Queen Wilhelmina, and the last of that branch of the House of Orange Nassau which has been the ruling family in Holland for several centuries, is at the age of 25 still unmarried and that she shows no sign of a desire to marry. It is, as a matter of fact, the feminine counterpart of England's worry over her bachelor Prince of Wales. Should she die without issue, the Dutch people, under the present constitution, would be placed in the difficult position of having to choose a sovereign, with the only alternatives of altering the constitution and reverting to the former condition of a federal or other republic, of submitting to a dictator, or of becoming a part of the German Empire or the Kingdom of Belgium. Every one of these alternatives would be extremely distasteful to the average Hollander of today who is not only closely attached to the House of Orange but is generally a keen royalist or monarchist.

Incidentally it may be noted that Princess Juliana is always regarded as a member of this house, though according to the tradition in other countries she is really the first of a new dynasty, that of Macklenburg-Schwerin, for her father, the late Prince Henry of the Netherlands, was a member of this family. The most recent and obvious case of this change of a royal family name is that of the late Queen Victoria of England who, as a direct descendent of George I was a member of the House of Hanover, while her son, King Edward VII, owing to the fact that his father, Prince Albert, was a Saxe-Coburg-Gotha, became the first of that dynasty. (It still continues in the person of King George V, who, however, during the World War discarded all his German titles and adopted the name of Windsor as that of his House and family.) The Dutch, however, will have nothing of this and insist that whoever rules in Holland is *ipso facto* a member of the House of Orange.

Nevertheless, conservative as the Dutchmen are and tenacious of their right to be ruled only by this House, new ideas we are informed have recently developed among members of the Court. It is freely said that one reason why the Princess does not marry is that the position of Prince Consort in a small country, and a country in which for the last forty-four years feminine rule has obtained and where during an even longer period women have taken a leading part in art, industry and politics, is by no means an attractive one for the scions of other royal houses. What young man of spirit, it is asked, wishes to become second to a woman his own age and of his own position, however much he may care for her personally and whatever her personal talents and popularity with her people may be? One solution of this problem which would meet with the approval of many members of Court and Society circles, as well, probably, of those of the middle and lower classes, would be for the Princess to marry a member of the Swedish or British royal house and have him proclaimed as King and co-ruler of the Netherlands. They have in their own history the precedent of that William of Orange who married Mary Stuart of England and became the equal partner in the sovereignty which is now usually spoken of as the reign of William and Mary.

The difference between the two cases would be, of course, that Princess Juliana would not marry a ruling sovereign so that there would be no question of the conflicting interests of the two countries which helped to mar the reign of William and Mary. William was not, of course, King of Holland but Stadholder, which was something between a President and a Prime Minister as well as Commander-in-Chief in the War with Louis XIV. Should Princess Juliana marry any of the young princes whose names have so frequently of late been coupled with hers, it must be said at the suggestion of Dutch courtiers, the one chosen would not be called upon to reign over two countries but would be promoted from the position of a junior member of the family with scarcely a remote possibility of succession to that of a reigning monarch with powers only a small degree less than despotic. In a number of other lands there have been, during the last few generations, cases of a King being *elected*; the two most notable being that of a French com-

moner, J. J. B. Bernadotte to be King of Sweden, his family ruling right down to the present time, and Prince Christian William of Denmark who became King of the Hellenes whose family was displaced after the World War.

There are still some remote connections of the House of Orange who might possibly, though the chances are not considered probable, make some claim to the Dutch throne were the present family to become extinct. The nearest is the family of the former rulers of the little German state of Reuss, the family which has the curious custom of naming all its male members Henry and distinguishing them by numbers. Prince Henry XXXIII of Reuss, whose wife is an American lady and who spends considerable time in the States, is probably the nearest to the succession of the Dutch throne, but to claim that succession would involve sacrifices he would not be likely to make for a people with whom neither he nor his family have had any close contact.

Lately this whole, troubling question of succession has been made more urgent by the illness of Queen Wilhelmina which has caused her to withdraw more and more into private life and which, it is suggested in Dutch Court circles, may before long lead to her abdication in favor of her daughter. There is no official talk of this at present, but a very high official of the Dutch government who is also on fairly intimate terms with the Queen and her daughter and consequently with the whole of the Court, informs our Dutch correspondent that although Her Majesty is not in such a state as can be officially described as ill, her health leaves much to be desired and she herself would gladly hand over the reins to stronger hands.

Should the occasion arise for the election of a sovereign by the abdication of Queen Wilhelmina and the refusal of her daughter to accept the crown (the latter a contingency which, in view of several remarks made by the Princess and by her determination to become a capable lawyer rather than a generally well-informed ruler) or by the death of both of them, it is unlikely, if not impossible, that the choice would fall on a Dutchman. Apart from the fact that at present there is no single strong leader in Holland who could effectively take upon himself the role of temporary dictator or hereditary ruler, the lack of any nobility whose

titles and positions give them the right to choose or to act makes this chance all the smaller. It is true there is an "adelstand," a rank of nobility which includes everyone with the title of Baron or Count, and some with the title of Jonkheer, but although it was the intention of William I after his election in 1813, to form a House of Lords, he was unable to carry out such intention, so that there are no "peers of the realm" of whom the sovereign is merely a *primus inter pares*.

Even when the sovereign is in full power and has a strong government behind him this has certain disadvantages. "The lack of family and peers," said a Dutch statesman recently, "means that Her Majesty stands alone with no one to speak strongly to her, and the Princess is in much the same position. The King of England, with his own grown-up children, with an uncle and cousins and with a number of Dukes who are at least nominally, and in many cases actually, his equal may sometimes, to put it baldly, be warned 'not to act foolishly.' Here in Holland the most anyone can do is very humbly to crave permission to suggest that it may please Her Majesty to do some certain thing."

And it is just this isolation that is the danger to the present representatives of the House of Orange. Many Dutch people would like to see the Princess follow the example of some of her English "cousins" and take a spouse from among her future subjects. When she showed signs of becoming on friendly terms with the son of one of the highest Court officials, a member of one of the oldest and noblest families in the Netherlands, the young man was promptly packed off to the Colonies to take command of a regiment of which he was before this only nominally an officer. What part the Queen herself played in this it is difficult to ascertain, but whether it was she or some members of her entourage who acted in this way, the cause and effect were both the same; the maintenance of the "splendid isolation" which has cramped her in every action she has attempted to take throughout her reign. And it looks very much as though this isolation is going to bring the House of Orange Nassau to an end and to put the Kingdom of the Netherlands into the awkward position of having to choose a new ruler and a new constitution.

Rise of Q & A

(Continued from page 10)

unchangeable through three long years, until in January, 1935, with a customary lack of regard and understanding of current public interest, Hauptmann, after extradition from New York was brought to trial in New Jersey. In the first week of the trial the newspaper fraternity of America reiterated their belief in the greatest story of the day by filing, via Postal and Western Union, 2,500,000 words about it.

And with only one or two flagrant exceptions, the professional newspaper men and women did not slop over in this self-made colossal reportorial job. One unique detail of the arrangements, more than any other, was responsible for this. It developed almost incidentally from the proposal of the Associated Press to handle and carry, for the first time at a special price to the members desiring it, the complete *Question and Answer* transcript of the testimony. This was an economy measure for the newspapers as a whole. Transcript of court testimony represents a considerable expense when it is purchased for use by one paper alone.

Having this extremely valuable factual material to rely upon and to play around with, the reportorial fraternity for the most part turned out work which was not over-strained, their leads were extremely straightforward and in a large measure affected as to dignity and strength by the sheer factuality of the Q & A, out of which the body of their stories were built. Q & A rose to a new position of importance in American news coverage. Frequently with only brief, italicized paragraphs it made for the first time the front pages of conservative and sensational journals alike. Being there on Make-up Desks for use it also contributed to the complete over-playing of the story until readers everywhere began to wonder when the papers were going to print some news again. For the first time since his inauguration President Roosevelt encountered trouble making the front pages, and in many instances his extremely important budget message had to take second place to Mr. Reilly's and Mr. Wilentz's lengthy and pointless legalistic wrangling. Mr. G. P. Putnam with his customarily shrewd publicity sense got his wife off by air from Honolulu and with his prayers safely down at Oakland Airport during a week-end court recess at Flemington and conse-

quently found plenty of good space on Page One almost everywhere.

The virtues and vices attendant upon the sudden rise to Front Page prominence of Q & A seem, however, to be about equally divided. It kept a threatened deluge of the literary efforts of the trained seals,—the special feature people,—to an absolute minimum throughout the country. There just wasn't any room after all the Q & A had been printed to get in their poor second guesses and strained word-painting. *The New York Times*, which went trained seal with a vengeance in preparing for its coverage, found this a blessing in disguise. The *Times's* esteemed contemporary across the street, the *Herald-Tribune*, after a moment or two of preliminary hesitation, undertook the job without the assistance of outside experts and acquitted itself admirably. The daily leads of Joseph F. Driscoll, one of the country's best crime reporters, were strong, and lean as to verbiage, finely handled. They marched. Our palm for the best individual feature sidelight story goes to his confrere and fellow-worker, Joseph Alsop, for his account of Jafsie's day in court.

The Associated Press coverage by John A. Ferris, which, of course, was widely used, was in all respects a competent and adequate job, admirably strengthened by his full reliance and frequent use of Q & A. This feature prevented the error toward flamboyancy even when his reports were played in normally flamboyant and sensationally made up papers such as "*The Denver Post*," the Hearst-influenced "*San Francisco Chronicle*." They showed to particularly good advantage in such more conservative frames as "*The Boston Transcript*" and "*The Atlanta Constitution*."

There is every reason to believe, the viewpoint of the newspaper profession toward this particular story being what it was, that the Hauptmann trial, everywhere and in all respects, might have been a ghastly orgy of over-writing had it not been for the timely emergence to a position of distinct importance of Q & A. Such mistakes as were made on the side of over-emphasis must be charged to the handling of the story in the newspaper offices, in make-up and in copy reading. The corps at Flemington on the whole reported well, played few favorites, although there was a tendency on the part of Mr. Roy Howard's men to embrace the cause of the Prosecution

much as his own papers to the exclusion of good news sense have long since embraced the New Deal. On one or two days they undertook to make a national heroine, a sort of second Joan of Arc, out of Betty Gow.

Serious students of journalism have long waited for a definite answer to the professional as well as non-professional query: Is a tabloid a newspaper? They need wait no longer. The Hauptmann trial has supplied the answer. Colonel Patterson's *New York Daily News*, which has the largest daily circulation in the United States, is the vehicle. With its limited columnar space an admitted handicap to begin with, a big trial is a crucial test for any tabloid. The *Daily News*, not only came through with flying colors, but set a new standard for daily journalism not alone in its own form but in all forms. There was a clear-cut recognition on Make-up at the very outset that the "Specials" and "Features" must be kept to an absolute minimum, a new and wrenching departure in tabloid coverage. In the remaining space, with no sense of crowding the Q & A, compactly handled, skilfully edited, played its part adequately and well. Into this precise assemblage of the verbatim testimony, the brilliant, concise and accurate leads of Martin Sommers read with astounding smoothness, the while demonstrating that if tabloid reporting is a *different* form of journalism, it has nothing to be ashamed of in the presence of its older, sometimes mentally sub-normal, Big Brother. At last reports Walter Winchell of the tabloid *Mirror* was still in Row 2, Seat 5, Flemington Courthouse.

—F. W.

The Fairest Play

(Continued from page 10)

and, to an extent, with morals. Conservative opinion returns in them in terms of the maligned "well-made" play, which in the theatre is as much of a reversion to reason as the resurrection of the derby hat.

As far as subject matter goes, crime and sex have been staples of drama for two thousand years. Even the period of the most rampant mid-Victorianism frequently set its stage with plays that quivered with "divine" passion and dripped with unholy gore. Nevertheless, Broadway is not lacking in evidence for those who insist that dated themes must be cited to prove the

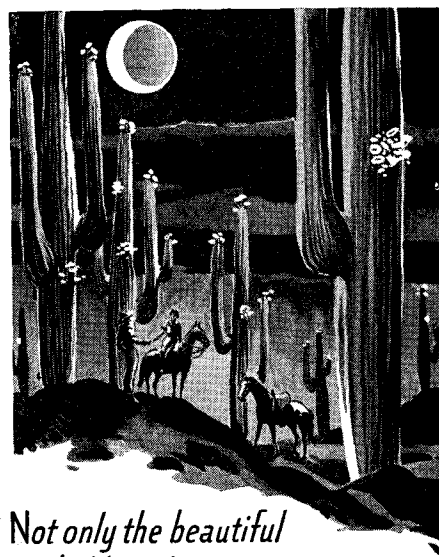
drama's conformity with the nation's longing backward look toward the abandoned castles of respectability.

Katharine Cornell, richly endowed, who so profitably dodges an incestuous father in Besier's retrospective "*Barretts of Wimpole Street*," now has temporarily exchanged that rascally old satyr for the dignified head of the House of Capulet, moving back a few centuries to delight her reincarnated matinee girls with "*Romeo and Juliet*." And still speaking paternally, the other notable proof is Maxwell Anderson's "*Valley Forge*," with the deeply earnest Philip Merivale as the Father of His Country, bearing the quality *aegis* of the Theatre Guild. Here, while the dialogue crackles and booms in the profane "modern" spirit of "*What Price Glory*," written by the same author in collaboration with Laurence Stallings, it is really just to recall to this hesitating generation the fact that "there were giants in those days."

As to the Broadway musicals, they are still hard at their tough assignments of trying to make the citizenry forget the Depression—but then, these particular playgoers are so anxious to be diverted from worries of taxes, unemployment relief, old age pensions and other matters that even toddling babes can now enumerate, that they meet the comedians half way and insist that they are having a good time as long as the lights are on and the orchestra plays, whether they are or not.

The upward look of the musicals is primarily that they are in better nature. Whereas William Gaxton and Victor Moore recently cavorted through "*Of Thee I Sing*" with a malicious glee that fitted that especial season snugly, their roles in the present happy-go-lucky concoction inappropriately, from the present standpoint, entitled "*Anything Goes*," have more humanity. Mordant sarcasm has been replaced with honest chaffing, and the patrons leave the theatre with a healthier lingering taste.

The same observation is true in varying measure, of "*Life Begins at 8:40*," in which amused memory attaches to the Christmas pantomime absurdities of Bert Lahr, Ray Bolger, Luella Gear and Frances Williams; and of the quick-paced Eddie Dowling revue "*Thumbs Up*," staged by that connoisseur of pulchritude, John Murray Anderson. "*Revenge With Music*," by the Hollywood-okayed Howard Dietz and Arthur Swartz,



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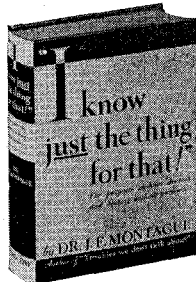
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interpreted largely and generously by Charles Winniger, Libby Holman and Georges Metaxa, is more in the passing spirit, glittering but hard as nails.

But for a musical something to awaken the old sentimental memories, check on the list Hassard Short's handsome production "*The Great Waltz*," as lavishly strewn with the lovely melodies of Johann Strauss as an old-fashioned rice pudding with raisins.

Broadway is usually up to date enough; but at the start of a shift in the national state of mind that so firmly establishes what the theatre is to reflect in its job of holding the mirror up to nature, Hollywood's film industry, by sheer territorial extent, responds more completely. In all events, the weather vanes of tomorrow's opinion are in the movies unmistakably set to indicate a returning view that maybe our forefathers had a couple of brains at that.

Here, for example, is "*Clive of India*," sincerely played by a capable artist, Ronald Colman—proving his devotion to art by the immediate sacrifice of an identifying wisp of mustache—supported by the mild but beautiful Loretta Young and surrounded by the thousands of this and the thousands of that which a romantic India of years ago has suggested to the stimulated technical departments of the film. There is also the Dickens biography, "*David Copperfield*," with W. C. Fields in the Micawber part that represents the novelist's idea of his own father. In making this feature the production crew visited and used wherever practicable, the literal scenes of the famous story. Then, Wallace Beery has brought pleasurably to life an actual figure of the Dickens period in "*The Mighty Barnum*," his own sly naivete well coupled with the native Yankee shrewdness developed in the characterization of the granddaddy of ballyhoo.

The intense Katherine Hepburn also enters this collection of proofs of an unfolding line of American thought, bringing with her a celluloid version of Maude Adams' beloved role of Babie in James M. Barrie's first stage success, "*The Little Minister*." This production is well worth seeing, if only to discover what a fiery young actress, temperamentally so different from the delicate Frohman star of yesteryear, can do with a part the earlier conception of which is so deeply rooted in popular affection. That there is room for such reinvention has been demon-

strated only lately in the sensitive work of Helen Hayes and Brian Aherne in Barrie's "*What Every Woman Knows*," an effort recommended for review by any intelligent person despite the fact that it has already passed to the lesser theatres.

Conrad Veidt, the German actor who once "stole the show" from John Barrymore in a picture based on the life of Francois Villon, playing the king to Barrymore's rascal poet, is attracting attention in an imported film based on E. Temple Thurston's novel "*The Wandering Jew*." Irene Dunne recaptures the already recaptured Gay Nineties in "*Sweet Adeline*." But the talkie that is bound most to confirm the trend is George Ade's "*The County Chairman*," starring Will Rogers.

Indeed, the huge theatre-going interest in that genial cowpunching philosopher—he topped the exhibitors' recent poll of the Ten Biggest Money-Making Stars of 1933-34—is in itself highly convincing evidence that the great public is turning its heart and mind to the ancient virtues.

—A. E. K.

Crime on the Waves

(Continued from page 10)

grams if the demand was not met. This weapon did the trick, and in the compromise a queer hybrid known as the Press Radio Bureau was set up. This organization, taking over the news service end of broadcasting, undertook to see that air news should not be quite so free that America would lose its habit of buying papers. Five minute broadcasts, given out well after the various news editions were on the streets, took the place of longer periods. Commentators were limited to comment, and forced to leave the real news of the day to those whose property it had always been before. And the Press Radio Bureau lived up to its slogan—"For further details, read your newspaper"—by giving no details at all.

One reservation, however, was granted; that events of truly earth shaking importance could be broadcast, as they occurred. It is under this reservation that the radio audience of North America has been listening, these past three weeks, to the broadcasts of the Hauptmann trial at Flemington, New Jersey. They have been fre-

quent. At the beginning of the trial, as many as fourteen "résumés" were given each day, and though within a week the number was reduced to eight, and at the moment of writing stands at six, they have been generous. For this magnificent occasion radio news has cut away some of its bonds.

It is unfortunate that radio news could not do a better job with its opportunity. It is true that the service was limited by Judge Trenchard's stern order barring microphones from the courtroom. In reporting such an event as a trial, the atmosphere of the courtroom counts quite as much as the process of the trial itself. We all like to read about "the tense, crowded room, growing silent as the witness leaned forward in the chair," for no matter how stale the reporter's clichés, the feel and appearance of events can be conveyed. The radio has not done this—certainly not in the regular Press Radio Bureau broadcasts.

Nor has it conveyed much of the trial itself, as legal and emotional battle. True enough, the Hauptmann case was exhausted long ago as exciting news matter. The crime itself was drained out in the feverish days of March, April and May of 1932. Skilled news writers, trained seals of the press, detective story writers, famous novelists and sob experts have puffed the trial into what color it has so far shown. They have had almost the same limitations placed on them that the radio newsmen have suffered from. Both have used the same mechanical services—the teletype system that reports every word uttered in the courtroom. Both have done their jobs to approximately the same length, since fifteen minutes of radio comment employ almost as many words as the standard newspaper story. And the newspaper people have done by far the better job.

The plain truth is that the radio newsmen are poor reporters. At the beginning of the trial, some of their efforts were positively ludicrous. Whatever may be thought of newspaper "style," it deals in far clearer and more logical constructions than radio has been able to produce. For example, the lowliest cub reporter would hardly commit a series of unnecessary phrases and non-sequiturs as the following, pronounced by one of the better known radio men: "The Lone Eagle described in clipped phrases how he sat reading a favorite book in his library that wild and stormy night of March 1st two

and a half years ago when he heard a crash and Miss Betty Gow, nurse in the Lindbergh home, came in to tell him the baby was missing from his little nursery upstairs." It makes one think that even a correspondence course in journalism would have been a help here. Others among the stars of radio news took it out in excessive sentimentality. The gentleman who speaks for Philco with soft Oxonian tones let himself go one occasion in truly hair raising fashion. Not one of the emotional stereotypes was left untouched, nor any stop unpulled. The cleverly introduced reminder on his product's merits made the whole thing seem almost eerie, when it came at the end of a score of references to "little wistful face," "manly throat working in anguish" and the like. The usually genial Alexander Woollcott, who rambles so charmingly and so unimportantly in the slick paper magazines, turned tail completely and fled into the farthest reaches of maudlin radio prose. Another of the regular commentators kept making long and complicated boasts of his own fairness and impartiality to all sides in the trial, as though in the first place it mattered and in the second place, as though it were a rare and very beautiful quality for a newsman to possess. Of the four or five headliners, Lowell Thomas turned in perhaps the least offensive work of all. In his first broadcast from Flemington, he spoke of almost nothing but the expense to Hunterdon County of holding the trial. In subsequent periods he relegated the case to second or third place in his talk—which seems reasonable enough, considering the presence of events like the Gold Clause suit and the Saar Plebiscite in the then current world's news.

It is probably harsh to wonder what radio hopes to get in return for its great services on the Hauptmann trial. Newspapers, of course, are after circulation, though it is doubtful if a fifty thousand increase for a few weeks at most will really help. Advertisers have a habit of considering circulation claims on a long term basis. But radio has not even the consolation of Audit Bureau of Circulation figures for its pains. For years now this has been the prime anguish of radio entrepreneurs—they can show the customer nothing by way of guaranteed audience. Abortive efforts have been made to reach selected hundreds for their reactions, but nothing with any claim to accuracy has yet been developed. The inventor



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X MARKS THE SPOT

But that spot can't be marked until after the event itself has happened. It is the function of daily journalism to put down all the X's to indicate just where *Yesterday's* news occurred.

The daily newspaper—as we moderns know it—an astounding product of ink and newsprint, brains and speed—*always speed*—which materializes at the corner stand, on your doorstep—a three-cent history of what the world did yesterday—did this morning even . . . is one of Civilization's great achievements. It succeeds primarily because of the *speed* with which it is produced *after* all of the events of the day have happened.

And yet, the most astute critics of this modern miracle, George Bernard Shaw is one of them, agree that the greatest drawback of newspapers the world over is that they suffer from *Time-lag*.

Time-lag is the lapse between the *real* beginning of an event and its actual occurrence; between the time of the gathering of the forces which make it inevitable and the time when an X can be put down to signify, "*it happened here.*"

Before a man bites a dog there has existed—sometimes for months, sometimes for years—a reason, a cause, which makes the event inevitable. The act of biting alone is *news* in the newspaper sense. But the greatest news, the kind which achieves the Valhalla of History, develops only out of those long hidden ground swells, which are never reported as news, but out of which tomorrow's news may develop.

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who perfects a device for registering listener opinion will make his fortune, provided he can patent it in time.

As it is today, radio has absolutely no idea of what reward it may reap for reporting such an event as the Hauptmann trial. It may gain listeners or it may lose them—(our private guess is the latter, considering the quality of the reporting)—but will never know for sure. The thought of service to the American people, of course exists. As things are now, that must be the only recompense.—C. F.

The Gov't Goes to Hollywood

(Continued from page 16)

The harassed motion picture executive listens to this description of a golden dream and for a moment hesitates. But then he recalls a dictum that Shakespeare once set forth about what happens to the man who hesitates, and he hurries away. Yes, believe it or not, he has read Shakespeare. There are plenty of cultured men in the line.

He has ample intelligence, moreover, with which to grasp the idea of selective audiences; but he recognizes that thought as something about which he has heard before and curls his lip a little disdainfully. The leading point to him is that he's betting all his money on a nag that's already in the race. He himself is in thus far and he can't go back. Why talk to him of the merits of another horse?

But it's really too bad that he can't wait to hear all that there is to say. It won't jeopardize his reputation as a busy man if he stops to listen. We were about to remark that this other plan, lying on the shelf and so long neglected, may be set in operation without prejudice in the very midst of the existing form of distribution. It may be planted there and encouraged to grow until it is ready itself to take over the service.

It will pay for itself as it goes along. Unlike the present features, that are saddled with the costs of extra prints, exploitation, servicing and transportation in areas to which they are entirely unsuited—costs increasing the original production expense by possibly four or five hundred per cent just because the system is so contrived that every pic-

ture must play every theatre—the attractions in this new system will be able to pay as they go, in theatres where they will be certain in advance of a cordial welcome.

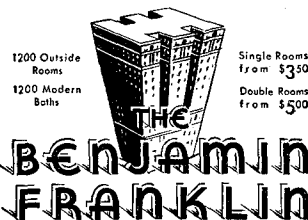
The legitimate theatre—the stage, that is—with some two thousand years of pretty rough and tumble experience behind it, learned long ago to classify its houses for musical shows, dramas, vaudeville, burlesque and circuses. The stage stars on tour do not think of wasting their time in places where they cannot play to advantage. There are thus in America numbers of profitable show towns that have never seen that inveterate troupier, George Arliss, in person, not because they couldn't pay for admission to see him, but because they wouldn't understand him. Otis Skinner and the Barrymores, the Lunts, all have chosen places for their veritable platform appearances; but this straining, oversize film distributing system blithely ignores these facts and sends motion pictures starring these great players into those known regions of inhospitableness. To cap the matter, it then complains of the inevitable result.

Hollywood ought to see the light and do something about it; but of course it won't. It sees the automobile manufacturer making modifications of one sort or another in his cars to fit them to local needs in various places; it sees the host of published magazines carefully designed each to reach its own particular circle of readers; it sees the chain store varying its stocks for different neighborhoods; it sees the great example of our form of national Government in which there are compromises for State rights. The film industry, as an outstanding commentator on the day's events, should be among the first to keep abreast, or even ahead, of them.

But it won't. It will just wait for the operation of natural law that ultimately will give American audiences the pictures that they ought to have, by an equitable plan of service. It will try to hold the trend back with the futurity of the proverbial man who tried to lift himself by his bootstraps. It will never consent to a very necessary major operation until it is carried to the hospital in a stretcher. Then, movie-like, it will try to take all the credit.

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Dawn Over Broadway

(Continued from page 31)

"gentlemen's agreements" while bidding for a play known to be financed by one of their number. In an industry as competitive and as individualistic as the present-day motion picture industry, this a great deal to expect—even from gentlemen.

There has been evidence during the present New York season that a Hollywood past is not an open sesame to Broadway achievement, even with the assistance of one of Broadway's better minds. One of the more pretentious partnerships of recent years was that of Franklin & Selwyn. Harold B. Franklin was the former head of the Fox West Coast Theatres and later head of the R-K-O theatres, which included at the time of their opening the two big houses in Rockefeller Center. Arch Selwyn long had been a Broadway producer and theatre owner. An elaborate season was announced. Elaborate offices were taken. Here is the record:

"Lady Jane"—a drama which ran for five weeks at the Plymouth Theatre.

"Continental Varieties"—Nine and one-half weeks at the Little Theatre.

Eva LeGallienne—A repertory season of eight weeks at the Broadhurst.

"Revenge with Music"—a musical comedy which opened in November at the New Amsterdam, closed shortly thereafter for two weeks because of an injury to a leading actor and reopened on Christmas night.

On December 24, 1934, the New York *"Times,"* in its dramatic notes, said:

The suite of theatrical offices maintained at 580 Fifth Avenue by the firm of Arch Selwyn and Harold B. Franklin has been dismantled.

In its issue of January 1st, *"Variety,"* the showman's bible, declared that a musical comedy, *"Calling All Stars,"* playing the Warner-owned Hollywood Theatre, was "in the bag" for \$150,000, half of it presumably Warner money.

Reputable established producers today are finding no dearth of money for new efforts in the legitimate theatre. Actually, money now and most of the time awaits plays not yet found. Year in and year out, in good times and bad

times, Broadway does most of its "angeling" from within. Some of New York's surest-footed showmen seldom retain more than a quarter interest in a play. They attract from the outside men and women genuinely interested in the theatre, who see in it opportunities for legitimate speculation where the rewards will be great.

Because a few angels are loud-mouthed persons who brag when they back hits and scream for the police when they underwrite flops, most of Broadway's most consistent angels so arrange their connections that their identities seldom become known. Of one thing Broadway is sure. It has seen the last of the racketeer angel of the Arnold Rothstein—"Waxey" Gordon type. These men and their kind formed theatrical connections and participated in play production in order that they might show lawful business affairs when the district attorneys became inquisitive. Now they are either in Federal jails—or dead.

The legitimate theatre cannot leave the Depression behind without a bow in the direction of the summer or barn theatre which has radically changed the tryout system. In more prosperous days it was customary for the producer to prepare his production, rehearse his play four weeks and then go out of town where for from one to six weeks he played in one of the numerous "dog towns" within striking distance of New York. There the show was rewritten, restaged and recast until it was deemed ready for New York. Such procedure was expensive, especially as such "dog towns" as Atlantic City, Elmira, Asbury Park, Springfield, Albany and Hartford showed a surfeit of underdone plays.

Into this situation came the barn theatre. Here, without the cost of an elaborate production before an audience that was New York-minded (most barn theatres are within commuting distance of New York), as well as tolerant in the matter of scenery, the producer has been getting for a thousand dollars an answer that used to cost him \$10,000 or more. If his play pleased the patrons of the barn theatre he went ahead with his New York production. If they did not like it, the play was abandoned then and there.

As important as this answer, however, has been the effect of the barn theatre in increasing interest in the theatre generally. The barn theatre patron becomes a Broadway scout, trying to pick diamonds in the rough—

and he lives close enough to New York to be a potential patron for the play if, as and when it reached Broadway.

The legitimate theatre has done a deal of stocktaking during the current season. It not only has examined its own soul but it has sought to define its present public and to determine the nature and extent of its competition.

Broadway thinkers are agreed that the potential public for the New York legitimate theatre has declined sharply. They regard as only occasional patrons people who live off Manhattan Island or who cannot reach their homes by rapid transit lines in thirty to forty-five minutes. Manhattan, the immediate territory, now has about 1,736,000 people—the smallest population since the Nineties, and 590,000 (a Milwaukee or a Buffalo) below the peak of 2,325,000 registered in 1911. The suburbanite has come to take the flesh-and-blood theatre as a rare event. Moreover he cannot be depended upon in all weathers; and he is frequently the victim of bus and train service that does not favor theatregoing. Also, the non-suburban out-of-towner has declined in numbers. New York hotels do not sell more than 25 per cent of the number of theatre tickets which they handled a few years ago. Particularly missed is the department store buyer. He supported the summer musicals and the hangover dramatic attractions whose fame had filtered into the hinterlands.

Saturday nights and holidays that used to be sell-outs have disappeared. The five-day week, which takes many people out of the city over the weekend, has hurt.

For this changed condition and public, most showmen believe that New York should have not more than thirty-five legitimate theatres. That number would put the houses into the hands of strong managements; and the demand for theatres for good attractions would still be sufficient to keep the shoestring inactive.

The legitimate theatre considers as its greatest competitor the American home in its present state, or, more particularly, the five-year struggle, born of the Depression, to keep the home together. In the suburbs especially, as all money values save real estate taxes and mortgage interest went down, the family's theatre funds went to save the home. People learned again to entertain themselves in the domestic circle, and the home became again something of the center that it was in the Nine-

ties. Bridge parties kept people there. The pendulum had taken its full swing from the situation in New York immediately after the First World War, in the days of the greatest housing congestion, when it was said that the mere fact that there was no place in the home where a fellow could neck his girl in private was good for 100,000 motion picture admissions a day.

The legitimate showman does not regard the motion picture as competition. He believes that the talking picture rapidly is approaching the situation in which the silent pictures found themselves shortly before the talker caused the industry to be reborn. Then it took not only a feature picture but also a \$12,000 a week stage show, a symphony orchestra of eighty pieces and a holocaust to sell an 85-cent ticket. As evidence of the *ennui* now attending sound pictures in New York, the legitimate producers point to the financial difficulties of the Times Square cathedrals and the many closed-up neighborhood houses in all parts of the city. That there was an over-supply of picture houses is indicated by the efforts of the Warners to make musical comedy houses out of their Warner and Hollywood Theaters, erected originally as picture houses.

The moot point, whether a motion picture public is ever a legitimate theatre public or whether a legitimate theatre public ever goes to the movies, may have its answer before spring. After many years the sole remaining opposition to Sunday dramatic performances is the Actors' Equity Association; and it is probable that Sunday performances will become legal, during the present winter, by act of the State Legislature. For many years the legitimate theatre man has felt the injustice of being closed up on Sunday while motion pictures, ballets, dance recitals, vaudeville and even burlesque shows remain open. However, while the right to give Sunday performances may satisfy the legitimate showman's desire for justice, a large section of the business is convinced that it will not increase his box office receipts.

Since Repeal the night club of the cabaret-theatre type has become real opposition to the legitimate showman, especially for the patronage of the younger generation. The business, as we have seen, has absorbed three theatres, in at least two of which \$1.50 to \$2.50 buys an eight-course dinner, a floor-show, newsreels and dancing. "Variety's" "Broadway Guide" lists

thirty-one such establishments not all located in the Broadway district but all competing for Broadway money and ranging from the Rainbow Room atop the RCA Building in the Rockefeller's own Rockefeller Centre to the Village Grove Nut Club in Greenwich Village and the Ubangi Club in Harlem. "Variety" classifies seven of them as "hotsy-totsy cabarets," twelve as "class night clubs," six as "popular type niteries" and six as "dialectic niteries"—or as their owners probably would say, joints with a continental flavor.

The night clubs are competition to the theatre not only for the money of amusement-seekers but also because the dinner show is not concluded until about 9:30 o'clock, forty-five minutes past curtain time. On New Year's Eve, when many theatres did not sell out as Broadway theatres usually do on New Year's Eve, the night clubs were blamed. The importance that the night club has attained is best illustrated by the fact that the volume of advertising offered is such that even the New York "Times" now prints night club news.

Radio is not regarded by the Broadway showman as competition. He believes that the radio keeps people from the theatre only for such events as an election or a championship fight. But the showman is bitterly opposed to the radio broadcast before an audience. That he regards as real opposition. His complaint is that about 20,000 people are given free entertainment each week in the broadcasting studios of Radio City and Times Square itself, while his own patrons not only pay an admission fee but also an admission tax. The showman believes, therefore, that a tax of at least 25 cents a ticket should be imposed on radio auditors. Publicly he declares that the amusement seeker who has paid no admission fee is more able to pay a tax than the patron who has to buy his tickets. Privately he expresses the opinion that when the radio studios are compelled to levy an admissions tax their audience troubles will begin. The League of New York Theatres has made formal protest to the Federal Radio Commission, thus far without results.

Thus the legitimate theatre faces a new dawn. The fever and the delirium are gone. The pulse is getting stronger. Just a little to its own surprise, the legitimate theatre is still alive—and kicking!

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NATIONAL POLITICS AND WAR by C. A. Beard

We believe this article to be of profound—perhaps historic—importance. Fifty years from now it may be referred to us as the clearest glimpse into our veiled future vouchsafed to any American in 1935. For Dr. Beard, co-author of "The Rise of American Civilization," traces a somewhat inexorable parallel between things past and things to come—and concludes that the hour of America's greatest crisis is almost upon us.

YOUTH MOVES TOWARDS NEW STANDARDS

by Christian Gauss

"Contacts" . . . those golden sesames to rapid business advancement . . . are no longer the most valuable result of a so-called college education. Alcohol . . . in these enlightened days of Repeal . . . has lost much of its formerly forbidden savor. Even Sex . . . with a capital S . . . is no longer the problem of those young men and women we used to read about. What is, then? Read Christian Gauss' significant diagnosis of our modern College Undergraduate.

AT SUNDOWN by William Saroyan

Saroyan's leap to eminence with "The Darling Young Man on the Flying Trapeze" was as unusual as his title. Here is his first story to be published this year. And if you were ever twenty ("when a man has endured twenty years he imagines he has lived a long time, from the beginning of the earth to the latest moment of breathing, and he has felt a lot of history of one sort or another squirming up through his blood")—you will read and re-read this account of the girl Myra, and the young man Carl Hofmann, and the strange things that befell them by the September sea at sundown.

KNEEL TO THE RISING SUN by Erskine Caldwell

There's Lonnie—white—poor hatchety-faced craven, half-starved and wholly cowed. There's Clem—black—but endowed with all the courage the white man lacked. There's Arch—red with the blood of atrocities, ruthless, bestial. And then there's Erskine Caldwell, author of "Tobacco Road," who, as Harry Hansen says in writing of this story "like Harriet Beecher Stowe does not deal in pastel tints. He seems to be writing an 'Uncle Tom's Cabin' of the share-cropper."



Other brilliant short stories, articles,
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FOR SALE—Nine-room house near University of Virginia—Built in 1820—Two baths, electricity—Fifty or more acres—Old box—Reasonable price. Box 12A, NEW OUTLOOK.

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Title Trouble

(Continued from page 10)

that it leaves you with a feeling of exasperation.

Title trouble runs all the way through it; the first chapter, called *The Curse of the Open Mind*, turns out to be largely a repetition of some commonplaces about the influence of the frontier on our national culture. The last chapter, called *Stalemate*—"We are today in an economy of stalemate," say the authors—actually shows that the term "stalemate" is decidedly inaccurate, since the processes previously analyzed are shown to have been greatly intensified, and their catastrophic results are shown to be growing increasingly apparent. There are epigrammatic nuggets in the discussion of middle class psychology, working class leadership, liberalism, the N.R.A., but the material which the authors ignore is a lot more sensational than that which they discuss—and there are a good many duds among the epigrams. The trouble seems to be that the authors first decide that there has been no New Deal in any real sense of the term, and so they are placed in the position of wise-cracking about the economic consequences of nothing important, of campaign promises, of liberal ballyhoo.

THE important book of the coming month is a novel, Alfred Neumann's "Another Caesar" (Knopf) translated by Eden and Cedar Paul. It is based on the career of Louis Napoleon, Napoleon the Little, "the decayed adventurer," as Marx called him, who was chosen president of France after the revolution of 1848, who broke his oath to defend the constitution, dissolved the republic, and made himself emperor. He foreshadowed the modern Fascists more than anyone else in recent history, and particularly in that he based his political organization on the same social strata that both the Nazis and the Italian Fascists have employed—"broken down profligates of uncertain means of livelihood . . . vagabonds, disbanded soldiers, discharged prisoners, fugitives from the galleys, sharpers, jugglers, professional beggars, pickpockets, conjurers, gamesters, pimps, brothel-keepers, porters, men of letters . . . in a word, all the elements

of that vague, dissolute, down-at-heels and out-at-elbows rabble." His Society of December the Tenth was a true forerunner of the storm troops. Personally, Louis Napoleon was nervous, spiteful, ungracious, incompetent; though he spent most of his life at intrigues he was never a good conspirator, but one whose plans were always known to his enemies; though he posed as the returned Napoleon he was almost sensationally unimpressive as a soldier, incapable of leading his troops anywhere except into traps, defeats and humiliations. How, then, did a man who was distinguished for his failures, personally unpopular and even offensive, manage to gain control of France? History has answered this question by analyzing the political and economic structure of French society at the time of Louis's "rise," by tracing the conflicts in which the forces that might have resisted him cancelled one another. Now Herr Neumann has added to our understanding by giving us a coherent and dramatic and often beautiful characterization of Louis himself, one which reveals his personal motives—or at least ascribes to him motives which seem more than plausible—and gives unity to his contradictory life. "Another Caesar" is a very fine historical novel, an entertaining and colorful characterization, first of all, a novel in the great tradition of historical fiction but one which, because of its relevance to the current European scene, is particularly enlightening and significant now.

Here is a novel which will give you a concrete and detailed picture of how a modern dictator is made, with special emphasis on the emotional consequences of his production. It will show you, for instance, that for a politician of this character the type of public attention he receives is relatively unimportant; he can be laughed at, dismissed, despised—the essential thing is that he must be talked about. If you want to know the historical reasons for Hitler's rise, some study of the character of Henri's "Hitler Over Europe" or Dutt's "Fascism and Social Revolution" is necessary. But if you want to get an approximate idea of how he felt while he was conspiring his way, dissolving the republic, breaking his promises, ordering the purge, "Another Caesar" is your book.

—ROBERT CANTWELL.